

JUNE 1951



Australasian
Photo-Review

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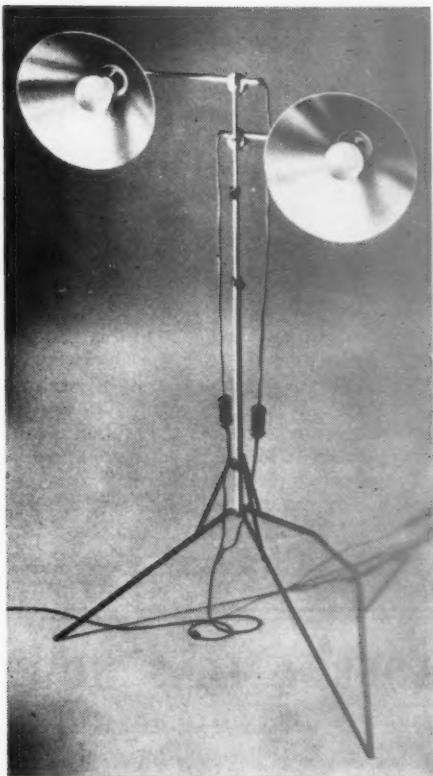
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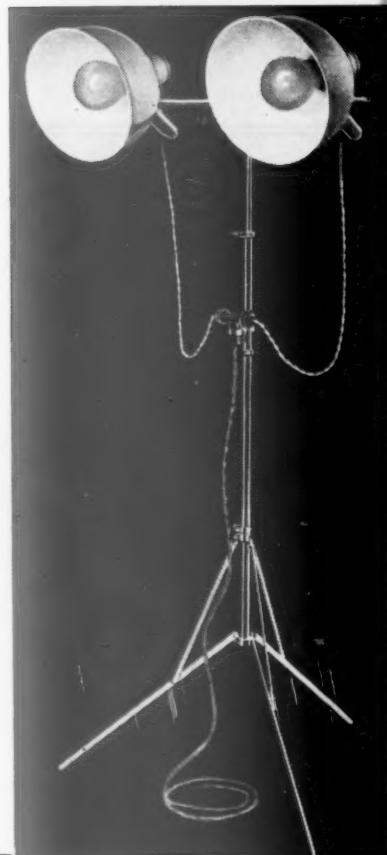
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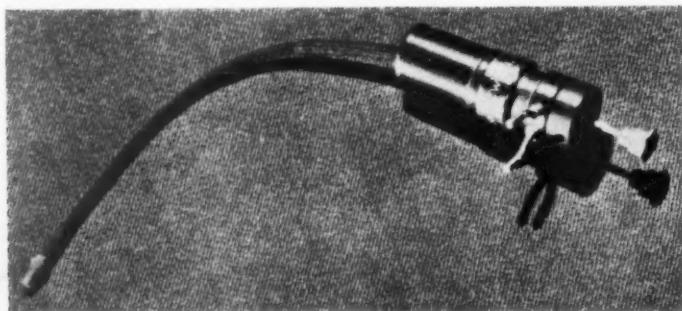
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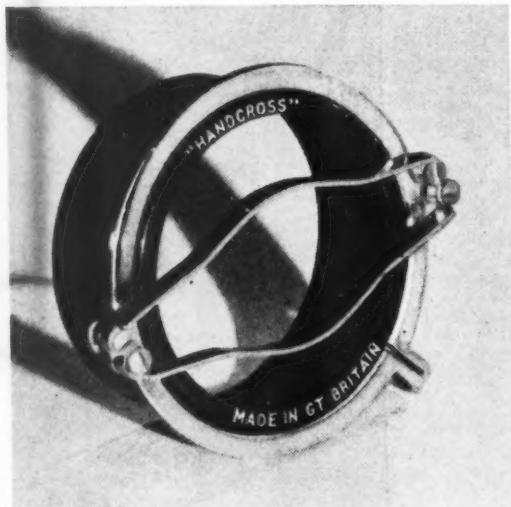
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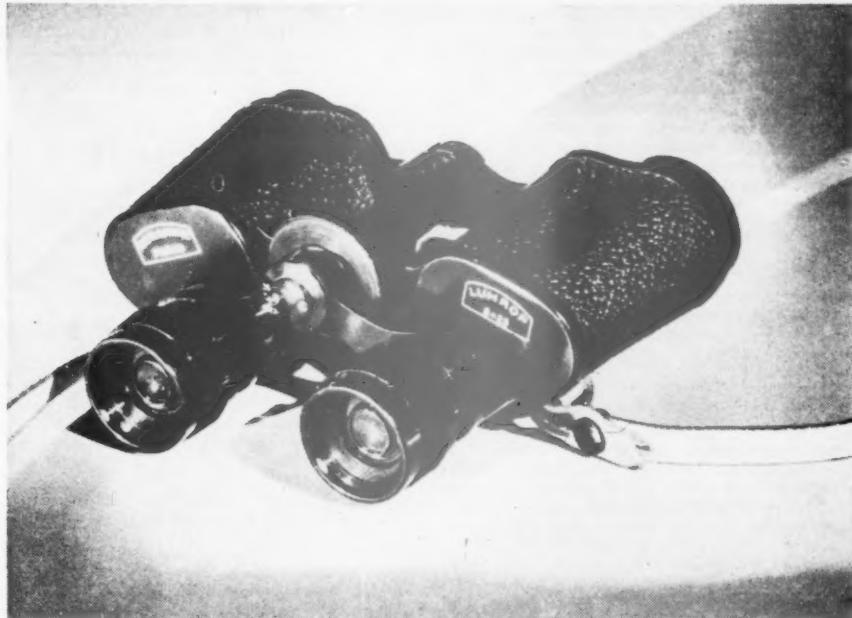
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A Modification of Enlarging Technique

Faced with the fact that much time spent at the enlarger is wasted time in the sense that it is not productive, I set myself to analyse the problem with a view to cutting down on such waste. The idea born of this analysis can, incidentally, save a good deal of sensitized paper from the W.P.B.

The underlying truth of this scheme is as old as the science of enlarging but, personally, I have not heard of its general adoption.

Briefly, the idea is to know your enlarger, and the following notes will indicate how to go about it, as well as to show how it affects one's technique.

Firstly, a piece of "all-black" negative film is obtained; on this, two small scratches are made right through the emulsion and exactly one inch apart.

Next, if the enlarger in question is capable of making contact-size enlargements (mine isn't!), project the image of the two scratches and focus onto a piece of white paper or card on the enlarging easel. Re-adjust until the projected scratches measure exactly one inch apart, indicating that the enlarger is set for a 1x "enlargement." Now make a mark on the enlarger column which will enable the enlarger to be re-set at this position without delay in future; alternatively, provide the lamp-housing of the enlarger with a pointer which will reach the wall, and make the mark on the wall, or on a sheet of paper or card attached thereto. (The diaphragm of the enlarger can be left fully open throughout these preliminaries.)

When satisfied that this step has been carried out accurately and in such a way that the mark can be utilized at any future time, repeat the procedure, projecting the scratches so that they appear on the easel exactly two inches apart; the enlarger is thus set for a "two-times" enlargement, and again a mark is recorded on column or wall.

Repeat this procedure for a 3x enlargement and then for 4x, 5x, and so on up to the maximum limit of the enlarger—11x in my case. Later, one can, if desired, make intermediate marks, but I question whether this is really necessary.

Reasoning that at a given stop or diaphragm, opening the requisite exposures for a given negative vary at progressive degrees of enlargement, according to a simple law, we can now proceed to the next step—that of inscribing next to each mark a group of figures representing exposure factors for each stop, as shown in the table.

Minor fractions can safely be ignored in most cases—i.e., where doing so will make no significant difference to the result of calculation.

The stops on enlargers are frequently marked as on cameras, and many of them have "clicks" for feeling the diaphragm setting without visual aid.

The fact that these stops are marked according to the same convention as on cameras is a little misleading, by the way, but the fact and its explanation are not relevant to my subject matter. (Refer to the "ever-changing focal length" of an enlarger, as compared with a camera in which the focal length, for most practical purposes, remains comparatively constant.)

Most enlargers have their stops so marked that each smaller stop passes half as much light as the one before it, and so it will follow, in our columns of

By L. T. LLOYD

factors, that each factor will be twice as great as the one on the left—for as will be seen later, these factors are proportional to the exposure times which they represent. So far so good—I hope!

Now for a few examples to show the application of these tables: On placing a negative in the enlarger, and probably having not quite decided what to do with it, we will, perhaps—for the sake of argument—run the enlarger up to 7x, where it will give a seven-times enlargement—or, roughly, the size of our available enlarging paper. At this magnification, perhaps, we get a fair idea of the potentialities of the negative, and perhaps make a mental note that it would probably stand a greater degree of enlargement. However, at this stage we may as well make a test-strip by the time-honoured method—the findings will not be wasted even if we decide that the degree of enlargement should be altered. Having found that the "best" part of the test-strip was exposed for, let us say, 40 seconds at f/9 (f/9 because we left our glasses at the office, and being uncertain whether our focusing was accurate, we stopped down for depth-of-focus—just in case!). Now, as test-strips can be deceptive, we may decide to make an entire enlargement on a small sheet of paper—to save possible waste!—yet using the exposure that will give the same result as 40 secs. at f/9 with magnification 7x. So—slide the enlarger down to say 2x, focus it with stop fully open and then close the stop, let us say, to f/12.5, as we are not likely to be bothered by the need for giving an interminable exposure. Now, at f/9 and 7x, we needed 40 secs., and consulting our table—or should I say our wall—we will find that the factor in this case is 64, while for 2x at f/12.5 the factor is 18. In the latter case, then, the required exposure will be $18/64 = 40/64 =$ about 11 secs.

Incidentally, this deduction will show that in this case the small stop was a happy choice, for with a large one the exposure period would have been too short for accurate timing and control.

Degree of Enlargement marked on wall or column	Largest stop on Enlarger	2nd Largest stop	3rd Largest stop	4th Largest stop	And so on to smallest stop
—	—	—	—	—	(Etcetera)
11	36	72	144	—	—
10	30 $\frac{1}{2}$	60 $\frac{1}{2}$	121	—	—
9	25	50	100	—	—
8	20 $\frac{1}{2}$	40 $\frac{1}{2}$	81	—	—
7	16	32	64	—	—
6	12 $\frac{1}{2}$	24 $\frac{1}{2}$	49	—	—
5	9	18	36	—	—
4	6 $\frac{1}{2}$	12 $\frac{1}{2}$	25	—	—
3	4	8	16	—	—
2	2 $\frac{1}{2}$	4 $\frac{1}{2}$	9	—	—
1	1	2	4	—	—

Having made a small print in accordance with this calculation, we examine it to see how it measures up to our standards; we may decide that the tonal range is not all that it should be, and therefore switch to another grade of paper. This will require, maybe, about 25 per cent. more exposure than the grade we have just tried; this would be a matter to be decided by experiment or on past experience. Nothing is more simple than to make another small print with 11 secs. plus 25% (= 14secs.) exposure and see what happens.

At this stage we may decide that this print is of good quality but, from the standpoint of composition, it can do with some severe trimming. The next step, then, will be to slide the enlarger right up to the mark where the wanted portion of the negative will nicely fill the size of paper which we propose to use—let us say 8" x 10".

After focusing and setting our stop at $f/6.3$, we can quickly compute the required exposure: at $2x$ and $f/12.5$ (factor 18) we require 14 secs, so at $10x$ and $f/6.3$ (where the factor is $60\frac{1}{2}$) we need $60\frac{1}{2}/18 \times 14 = 47$ secs. If, after finding that this print is satisfactory—and, if it isn't, we can hardly blame incorrectness of exposure!—we may decide that a postcard would be nice either to put in Aunt Matilda's letter next time we are writing, to carry around in our personal wallet, or to be produced at the camera club for the admiration of our friends. The factors can be applied once more, a postcard exposed, and the job is completed.

Now for a brief post-mortem on what we have done: One test-strip, one $2x$ enlargement "not so good," one $2x$ enlargement O.K., and several other enlargements of different sizes and both quite satisfactory. All exposures have been of reasonable duration, whereas had we adopted a different approach we would have used not one but three or four test-strips, and would probably have wasted far more minutes in exposure-time than we have wasted in calculation—and all this we have accomplished without wastage of paper.

(Note.—The factors chosen for the examples given above were taken from the table attached to my own miniature enlarger for which the largest stop is $f/4.5$ and the smallest magnification is $2x$. The factors may be different in your case, if you derive them as I have suggested, but they will lead to the same results.)

of work; the author and illustrator of unique books on regions of Albania and Italy, which were then hardly known to travellers; and an entertaining letter-writer, the two volumes of whose correspondence with a single one of his friends suggest that his letters should be preserved on a more extensive scale. Lewis Carroll, the author of the "Alice" books and "The Hunting of the Snark," was a logician and mathematician who sometimes grazed the conceptions of the Einstein era, and—as we learn from "Lewis Carroll, Photographer," by Helmut Gernsheim (Chanticleer)—an important pioneer photographer.

"Mr. Gernsheim, in fact, regards Carroll as 'the most outstanding photographer of children in the nineteenth century,' and, after Julia Margaret Cameron, 'probably the most distinguished amateur portraitist of the mid-Victorian era.' A few of Lewis Carroll's portraits have been reproduced in the Collingwood 'Life and Letters of Lewis Carroll,' but that book did not give an idea of the interest and scope of his photographs. It seems that there is an enormous body of work, of which twelve albums are known to survive. Mr. Gernsheim has acquired three of these, and here reproduces sixty-four plates with an authoritative introduction on the progress of photography in the nineteenth century and Carroll's contribution to it, and with hitherto unpublished entries from Lewis Carroll's diaries relating to his photographic activity.

"As a photographer, Lewis Carroll was perfectionist and eccentric, as he was in everything else. His two favourite kinds of subject were celebrities and little girls. The former he pursued unabashedly, undaunted by occasional snubs and not afraid to arrive before breakfast, with all his apparatus in a cab, so that his prospects might not escape. In his search for good-looking little girls—he had no use for little boys and no more use for the girls from the moment they put their hair up—he attended such incongruous functions as archery meetings and Freemasons' fetes, and spent part of his vacations at the seaside, supplied always with safety pins in case he should find 'a little girl hesitating to paddle in the sea for fear of spoiling her frock.' His trophies from both kinds of hunting repaid him for his risks and ordeals. Mr. Gernsheim asserts that the portraits of notables are less profound in their 'exploration of character' than those of Mrs. Cameron; but in the posing, the arrangement of background, and the instinct for facial expression, the photographs of Lewis Carroll show a strong sense of personality. You have the troubled Elizabethanism of Tennyson; the rakish Bohemianism of Tom Taylor, the editor of *Punch*; the contemptuous independence of Rossetti; the serious and challenging young womanhood of the eighteen-year-old Ellen Terry; the healthy Victorian attractiveness of Alexander Munro and his wife; and the morbid Victorian intensity of 'Mrs. Franklin and her daughter Rose.' There is a liveliness and humor in these pictures that sometimes suggest Max Beerbohm. It is, one supposes, unlikely that Max could have seen this album at the time he did his volume of caricatures of 'Rossetti and His Circle,' but the photographs of the Millais and Rossetti seem to anticipate these. As for the pictures of children, they, too, are extremely varied and provide a new revelation of Lewis Carroll's special genius for depicting little English girls that is as brilliant in its way as Alice.

"There are, it seems, four of Lewis Carroll's albums, containing in all three hundred and fifty photographs, in the Princeton University Library. The examples in Mr. Gernsheim's volume are so fascinating that one wishes the Princeton Press would publish a selection on a larger scale."

Edmund Wilson.

LEWIS CARROLL, PHOTOGRAPHER

By Helmut Gernsheim

From "The New Yorker"

"Lewis Carroll and Edward Lear, so famous as writers for children but little remembered for their other activities, are more and more coming to be recognized as remarkable personalities, whose nonsense was only one manifestation of versatile and original minds. Edward Lear, the creator of the Jumbies and the popularizer of the limerick, was the first truly accurate practitioner of ornithological drawing in England; an able and not uninteresting landscape painter, who accomplished an immense amount

The Photographic Societies

CANBERRA PHOTOGRAPHIC SOCIETY

The Society was pleased to welcome recently Mr. H. A. Larsen, of Hamilton, N.Z., when he visited Canberra with the New Zealand manufacturers' delegation. Mr. Larsen's account of the Waikato Club's experience added considerably to the fund of suggestions for club activities. In order to have some idea of N.Z. salon standards, Mr. Larsen was asked to comment on a collection of fifty club prints which had recently been returned from several Australian salons.

During April the Society arranged an exhibition of members' work for the Jubilee Film Festival organised by the Documentary Film Centre.

The April print subject of "Trees" was judged by Mr. J. Pomeroy, photographer with the C.S.I.R.O. Awards were: 1, "Tree Study" (K. Carnall); 2, "Union is Strength" (W. A. Jessop); 3 (Equal), "Sunlit Trees" and "Last Rays" (A. C. Redpath) and "Silhouette" (C. L. Leslie). Mr. Pomeroy completed the evening with an informative demonstration on the use of colour film.

In order to set a standard in judging, Mr. C. S. Christian has accepted an invitation to act as judge for a number of months. This arrangement came into operation from the May meeting. Prints selected by Mr. Christian were: 1, "Ancient and Modern" (C. L. Leslie); 2, "Looking Forward" (K. Dinnerville); 3, "Sunny Afternoon" (W. A. Jessop); 4, "Sunday Afternoon" (C. L. Leslie); 5, "Forest Fantasy" (K. Carnall). Supplementary activities planned include a box camera evening for seniors in May, a colour transparency night in June, and a "home cine" evening in July.

Improved facilities have prompted the Society to transfer its meeting place to the lecture hall at the Institute of Anatomy in Acton. Visitors please note that this takes effect from the June meeting.

A.C.R.

WAIKATO CLUB'S SUCCESSFUL COMPETITION SET-UP

By R. E. O'Daniels

Christchurch Camera Club *Highlight*, April, 1951.

Whilst in Hamilton at Christmas, I had the good fortune to meet Mr. and Mrs. Russell W. Cooper, Sec.-Treasurer and Editor respectively of the Waikato Photographic Society. Although the time I was able to spend with them was all too brief (they were going on holidays next day), nevertheless I gained the firm impression that much of the Waikato Club's success is due to the efforts of these indefatigable workers. One of Waikato's most notable triumphs has been in the field of club competitions and, naturally, I was just one big question mark as to how? how? how? do they manage to average a showing of seventy prints a month with a club membership of only one hundred.

I was not surprised to learn that their competitions are run quite differently from ours in Christchurch. Here is their set-up:

Two competitions are held *every meeting night* (twice a month) as only a part of the evening's programme, and two prints may be entered in each. Spot judging is employed and marks are awarded up to 100. No placings are recognised in individual competitions, the marks awarded totalling for an aggregate at the

end of the year. No marks are awarded for presentation; in fact, there is not even a rule which says that a print even has to be mounted. Prints larger than whole-plate are the exception. It is firmly impressed on members that these are *club* competitions only.

All competitors are graded Senior or Junior (with an Intermediate grade to be added this year). All that is necessary for a Junior to become a Senior is for him to receive 80 marks for each of two prints. He becomes a Senior from the date he receives the second "80."

In the Junior grade, all marks count for the aggregate, but the Seniors "miss out" on any marks lower than 70. When a Junior earns promotion, any marks between 70 and 80 which he or she may have received earlier in the year are automatically transferred at the same time.

At the end of the year five awards are made. The year's work is exhibited and from this exhibition are selected Champion Print, Senior and Junior Aggregate, and Most Original Print. Prints in this exhibition must be mounted. Altogether, thirty-six print and four colour slide competitions were held during the past year.

BALLARAT CAMERA CLUB

Despite the inclement weather, there was a good attendance of members at the April meeting.

"The Chemical Reduction of Prints" was the subject of a talk given by Mr. H. E. Richmond. He outlined the three methods of control used and then members adjourned to the darkroom, where the lecturer gave a practical demonstration of each method.

The results of the monthly competitions were:

- (a) Paper Negative: "Battle Scarred," Mr. J. Priddle.
- (b) Outing to Bacchus Marsh: "Mystery Glen," Mrs. W. A. Strange.
- (c) Pictures Suitable for a Double Page of a Newspaper: Mrs. Strange.
- (d) Open: "Day's Close," W. Sebo. I.M.R.

FIFTH ANNUAL CONGRESS OF THE INTERNATIONAL SCIENTIFIC FILM ASSOCIATION

In the course of its meeting of January 6th, 1951, the Council of the International Scientific Film Association instructed the Netherlands delegation, members of I.S.F.A., to organise its Fifth Annual Congress. This Fifth Annual Congress will take place at The Hague (Netherlands) from September 15th to 22nd, 1951, and will include the meetings of the General Assembly, of the Permanent Committees (Medical Film, Research Film, Technical and Industrial Film), as well as a Festival of Scientific Films.

For further information, please apply to the Secretariat of the Congress, Ministry of Education, Arts and Sciences, The Hague, Netherlands.

Incidentally, the Sydney Scientific Film Society has requested its Appraisal Committee to consider the possibility of some Australian films being forwarded from those already on its very extensive catalogue. K.B.

(Continued on page 378)



BURNING OFF, G. L. Ebbs

Third (Equal), Class B, Open for September, 1950.
Exp. approx. 45 sec. f/11, Verichrome, Kodak Junior.

Vol. 58

JUNE 1951

No. 6

THE AUSTRALASIAN

Photo-Review

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

Contents of this issue

ARTICLES :

Enlarging Technique	328	My Camera and "People"	337
The Photographic Societies	330 378	Outdoors at Night	358
Know Your Exposure Meter	332	ADVERTISEMENTS :	
My Camera and "People"	335	Pelcomat Enlarger	ii
Knox Expedition— Part III	350	Lighting Units	325
Photography by Moonlight	354	L. & H. Syncroswitch, Handcross Lens Hood	326
Contest Entries Review	367	French Binoculars	327
"Baltimore" Souvenir	369	Safelight Lamps, Color Kwik Crayons	328
Editorial Notes	376	Ross Epidiascope	384
The "Last Page"	380	Used Apparatus	386
		Carrying Cases, Processing Dishes, Kodaguides	388
		Alpha Enlarger	iii
		Kodak Film	iv

Preview of July

Principal articles will deal mainly with natural history subjects, new light being cast on this subject by E. Rotherham ("Nature Photography"), A. C. Tindall ("Up Amongst the Birds"), and B. Jessop ("Trials of a Bird Photographer").

There will be two portfolios—one featuring the set subject of "Trees" and the second a selection from the 7th Annual Exhibition of the Y.M.C.A. Camera Circle (Sydney).

Along general pictorial lines, Jack Wright, successful salon exhibitor, lays down rules for the greatest possibilities of success in this field.

Incidentally, illustrated articles about Queensland and by Queensland photographers will be featured in the August issue—we hope that this will not be the last occasion when this forecast can be made.

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Know Your Exposure Meter

The Use of Test Cards

There is also the question of pointing the incident-light received in the right direction. Here, more care is needed when using meters with flat cells than those with convex ones. A flat-celled meter, when used with colour film, seems to give the most significant reading when pointed half-way between modelling light and camera. This gives the modelling light, and therefore the highlights, the appropriate emphasis. For proper measurement of fill-in light in black-and-white, the flat cell should face the camera. Care is also needed in making convex-cell incident-light readings of backlit subjects, when the shadow details are also important.

While good results can be obtained by incident-light measurements outdoors, it is questionable whether the results are any better than those obtained by reflected-light measurements in equally competent hands. The real place for incident-light measurements is with floodlighted subjects. More often than not, the background area is not lighted much beyond the subject. The result is that a reflected-light measurement made from the camera position leads to overexposure because the margins of the field of view of the meter are relatively dark. The incident-light technique is also extremely convenient for measuring illumination in various points in the scene to ensure proper lighting contrast.

A reflected-light meter can be used to produce an approximate incident-light reading by substituting a card of appropriate reflectance for the subject matter and making the measurement on the card. The average reflectance of indoor subject matter is eighteen per cent; it is somewhat lower for outdoor scenes. Most stock cards are designed for use indoors. The use of a test card, of course, has the same limitations as an incident-light meter measurement in that it makes no allowance for unusually light- or dark-coloured subject matter. A test card should be aimed in the same manner as a flat-celled meter, as already described. There are, of course, other precautions to observe

By JOHN W. McFARLANE* F.R.P.S.

PART II

in using the card, such as placing the meter close enough so that the card fills the field of view, at the same time making sure that no shadows fall on the card.

An eighteen per cent test card has other uses. When substituted for a continuous-tone original being copied, the ordinary film exposure indexes apply directly to reflected-light meters, with due allowance for extended bellows.

This same card, in sunlight, serves to check a meter's performance (a white card in sunlight is inclined to send some meters off scale). When the card faces the sun, and the sun is higher than 30° in a clear sky, the card has a brightness range of about 1,600 foot-lamberts. A meter reading, with the meter held close to the card and just far enough to one side to avoid shadowing the card, should indicate an exposure of 1/50 sec. at f/8 for a film-exposure index of 10. An incident-light meter can be checked by aiming it at the sun under the same conditions. The indicated exposure should be 1/50 sec. at f/8-f/5.6 for the same film index.

Calibration of Meter and Camera

With most of the newer American meters, which meet the American Standards' requirements, all figures on the scale are accurate within a reasonable tolerance. Departures of a similar order are to be expected in lens aperture and shutter times scales. For these and several other reasons, if you are a serious colour photographer, accept colour film settings supplied for any meter as a basis for trial. Carry out careful photographic tests on your usual subject matter and use your meter as you are likely to do in the future. Try an exposure range of one-stop under, as recommended, and one-stop over, for quite a few types of subjects. If the tests consistently indicate value other than the published one, do not hesitate to adopt it. For example, if the best exposure

for Kodachrome Film, Daylight Type, seems to lie consistently between the recommended stop and one-stop over, then adopt 8 or even 6, instead of 10 as the exposure index for yourself. But don't assume this will hold for another camera or exposure meter. Make another test commencing at 10.

In making such tests one commonly overlooked source of error is the effect of bellows extension on the aperture of the lens. If the subject is farther from the camera than eight times the focal length of the shutter, this difficulty will be avoided.

Summarising the Recommendations :

1. You don't require a meter for ordinary sunlit subjects.
2. You will need a meter for other situations.
3. Read and follow the instruction book supplied with the meter.
4. You must think; the meter can't.
5. Keep it with you, use it carefully, and treat it with consideration.

Summary of Preferred Techniques:

If you are experienced in a certain meter technique, and you have been realising consistently good results, then obviously it is



An exposure computer, such as the Snapshot Kodaguide, is simple to use, and accurate for the common types of subjects and lightings.

Good subject, good lighting, good camera handling, good exposure — Perfect Picture. →



Spotlighted skaters or actors are a special case with a dark background. When reflected-light readings can be made of such active subjects from the camera position, much more exposure will be indicated than is required. An incident-light reading, when practical, would need to be modified for the background.



Readings of extreme close-ups, whether made by reflected- or incident-light do not indicate the exposure change caused by extended camera bellows. This change can be quite serious.



the right technique for you. The table below indicates the order of preference, assuming correct use of the meter. Naturally, special conditions may alter the preferable technique. In some cases there is little difference in the choice of method.

Picture Situation	Meter Technique (in order of preference)
Outdoors, no sunlight:	Reflected, Incident.
Outdoors, in open or deep shade:	Reflected, Incident.
Sunlit near-by subject:	Incident, Reflected.
Sunlit average scene:	Reflected, Incident.
Sunlit distant subject:	Reflected, Incident.
Outdoor deep shade, subject in shaft of sunlight:	Close-up reflected reading.
Indoors performer or actor in spotlight:	Incident.
Indoors, daylight:	Close-up reflected reading, Incident.
Indoors, domestic artificial light:	Incident, with no diffuser cell. Maximum sensitivity needed.
Photoflood lighting:	Incident (50-750 foot candles). Reflected with test card.
16mm, commercial colour work:	Incident (250-2,000 foot candles). Reflected with test card.
Professional B & W Motion Picture Work:	Incident (60-120 foot candles "Key" light). Reflected with test card.
Exploring brightness range:	Reflected (does not read very small areas).
Exploring illumination ratio:	Incident. Reflected with test card.
Easel illumination for projection colour printing:	Incident with no diffuser over cell.

Appendix—Exposure Meter Formulae

The American Standard for photographic exposure meters (photo-electric type) specifies that the variables concerned on meter calculators be related by the following formulae:

$$\text{Reflection-type meter: } T = \frac{1.25 f^2}{B Z}$$

where T = Exposure time in seconds.
 f = f -number of lens aperture.
 B = Brightness of the subject in candles per sq. ft.

Z = American Standard Exposure Index.

$$\text{Incident-light meter: } T = \frac{25 f^2}{I Z}$$

where the symbols are as above, and I = Illumination on the subject in foot candles.

The numerical constants in these two formulae are averages. Reflection meters conforming to the ASA Standard have the constant lying between 1.0 and 1.35. For incident-light meters, the permissible range is 15 to 30.

Some reflection meters read directly either in candles per square foot, or in foot lamberts (c/sq. ft. $\times \pi$). Others have arbitrary values

which are used in the calculator so that the formula still holds. Meter instruction books usually explain the numerical significance of scale readings.

When a reflection-type meter is used with a test card, the illumination (incident light) falling on the card is given by

$$I = \frac{\pi B}{R}$$

$\pi = 3.14$, R is the reflectance of the card. For the grey side of a standard Test Card, $R = 18/100$.

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November will be a

"GADGET" ISSUE

Subject to the usual ready support from our contributors, we are planning to make a feature of 'Gadgets' in our November issue.

Please let us have details of any practical gadget of general interest you have 'invented' or 'adopted.' All contributions accepted for publication will be remunerated by the regular payment orders, while extra awards will be made for outstanding contributions. Do not worry overmuch about your literary or artistic talents—you can safely leave that side to us to complete. Where necessary, furnish rough sketches clearly described. Please write—or preferably type, with open spacing and wide margins—on one side of the paper only.

There is just one point—we do not look with a very welcoming eye upon home-made electrical devices involving departures from established electrical standards. Equipment utilising standard electrical accessories can be described, but there must be the proviso that all electrical wiring be undertaken by a registered electrician.

CLOSING DATE—AUGUST 31st, 1951.

My Camera and "People"

On July 3, 1839, the French Chamber of Deputies, by royal command of Louis Philippe, passed into law an agreement by which France acquired, against an annuity of 10,000 francs, the inventions of Louis Jacques Mande Daguerre and Nicéphore Niépce and donated them to the world. Their success had been reached so swiftly and so dramatically that the fame of Daguerre and his miniatures swept the Continent. But not everybody believed that so unique an invention could possibly be true. In fact, the editor of the *Leipziger Stadtanzeiger* wrote thus: "To hold fast-fleeting mirror images is not only something impossible, as has been shown after thorough German investigation, but the mere wish to do so is sacrilege. Man has been created in the image of God, and God's image cannot be produced by a human machine. At most, the imaginative artist, guided by divine inspiration and in a spirit of profound consecration may, at the command of his genius, dare to reproduce the God-like human features without the help of any machine."

To-day, in this year of grace 1951, with photography little more than a century old, we accept as commonplace the fact that the camera in the hands of one skilled in its use can produce living portraits incredibly far ahead of those of the pioneers. The recent advances made in optics and in the mechanical structure of the camera and the new sources of artificial light, make it possible for the periodicals of to-day to bring before the whole world vivid portrayals of people and events. Magazine editors have realised that photographs, together with complementary letterpress copy, can provide readers with a complete mental and visual impression of people and events. This type of presentation has been developed to a high degree overseas, with the result that there has come into being that new 'artist of the camera,' the magazine illustrator. We in Australia, too, have made substantial progress in this field in recent years, and our photographers are developing their skills accordingly. The technical standards required are, of course,

By VIC JOHNSTON

high, and these men should possess the art of seeing a picture no matter what the surroundings.

Several months before the now well-known fortnightly *People* magazine came into being, the chief of the photographic staff of Associated Newspapers assigned me to a job on "Project" as, in the interests of secrecy, the magazine was then called. Certainly it was a project in every sense of the word—one that had all the elements of chance, a real gamble as are all new magazines. The publishers could hardly know in advance what the public reaction would be to so novel a venture.

It so turned out that *People* was an instantaneous success, with its stories and pictures receiving wide acclaim.

And thus it was that I commenced on the most interesting stage of my photographic career—that of meeting and photographing personalities who had a real story to tell and who were only too willing to co-operate with both writer and photographer. I, personally, was delighted, for the new job gave me the time and the opportunity to achieve my best. In any case, the photographing of human beings is surely the most appealing of all camera assignments.

Your editor has asked me to record in brief something of my outlook and methods; I have acceded to his request in the hope that these notes may be of help to other camera workers, be they amateur or professional. The camera, which I am at present using, is a quarter-plate Speed Graphic, fully synchronised for both flash bulbs and for electronic flash, and recently fitted with a new coated lens of U.S. origin. I might state at this stage how happy I am about this new lens. Before having the Speed Graphic, I used a self-capping box-type D.V. camera—this, I consider, ideal for regular news work, but the Graphic is superior for magazine

and illustrative work. The film regularly used is Super-XX, while development is by DK-20, which gives grain fine enough to yield really excellent nine-diameter enlargements.

Having duly mastered the manipulation of my camera, and likewise standardised my film and processing techniques, I am now free to give full attention to my subject, to listen to his or her story, and virtually to live with them for a few hours, using my camera from time to time to capture a mood or to illustrate aspects of their mode of living.

Lighting plays a most important part in the recording on film of the perfect picture. I call upon globes, 'strobe' or sunlight, as the case may be, to provide the light that the scene seems to demand. The importance of lighting arises from the fact that it is the sole element that adds the tones to your photograph and the illusion of depth. If you study a landscape at various times of the day, watching the changing effects of light, you will notice how the scene changes in its light and shade. Exactly the same changes are possible when it comes to the photographing of people; the light must be made to give your subject genuine animation and living quality.

In an article of this length, I can hardly go into much detail on the mechanics of photography and, of course, there are plenty of good text books on the market. But I would like to advise camera-users to pay more attention to the technique of mind and eye, to cultivate the 'art of seeing,' for this is essential in this creative business of communicating facts and ideas. Plan your pictures on the spot, or beforehand if you have conceived some particular idea. Watch every detail before you make your exposure—remember the smallest oversight can spoil your 'ideal' photograph. Train yourself to learn by your mistakes. Analyse every shot to see how it could have been improved upon.

Over the last fourteen months I have had the pleasure of photographing some of the most noted people of our land. At first they were a little cautious, but when they realised that they were being presented with absolute truth, both in story and in photography, we had their co-operation to the full. To achieve these results we have had to study our sitters closely; we have had literally 'to eat them with our eyes . . .'

I have found that on occasions when you gain the confidence of your subject, you make them less conscious of the camera, and are able to introduce into your picture that initial degree of animation necessary to make a picture 'live.' Anyone can be impressed by a pretty face, but from a portrait point of view I like to photograph a face that shows the lines of experience and character, a face that speaks from a depth of understanding.

Individuals I have photographed for *People* are mostly well-known to you all by name—personalities like the leaders of the Government and the Opposition, Dame Mary Gilmore, Jack Davey, Cardinal Gilroy, Bob Dyer, and a host of others. Bob Dyer, to show that he 'could take it,' had to have four pies thrown at his face! Mr. Menzies and Mr. Chifley both proved to be charming men despite their great responsibilities, and both found time to help me in my work. Cardinal Gilroy showed that he can be as approachable as any man; he was even kind enough to help me move some furniture in his mother's home for the purpose of a picture. Dame Mary Gilmore even provided me with a cup of tea; truly she is a wonderful old lady.

Meeting these and scores of other notable people has given me added faith in human nature.

Vic Johnston

—a footnote by a *'People'* staff writer.

Let me commence with a little incident that comes to mind. In a Sydney ballet school recently, I happened to be talking about photographers and photography, and amongst my listeners was a young girl. She said: "My mother has been photographed time without number, but only one photographer ever succeeded in getting a picture of her that was true. He was a newspaper man, one of medium build. Right from the start I thought him rather tiresome, because he seemed to get nothing done for such a long while. But I soon found out that he was very keen—so enthusiastic that he made me feel enthusiastic too. And before very long I found myself standing in 'impossible' positions

(Concluded on page 349)



Mary Oliver

—the wonder of childbirth

(See also page 376 for Technical Data)

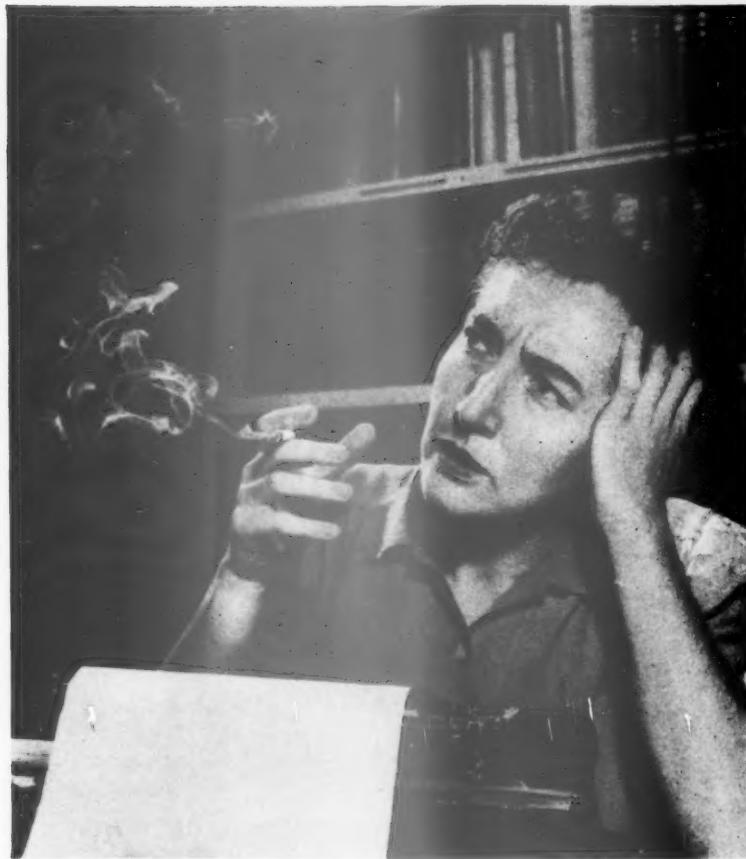


Dame Mary Gilmore

—still brightly burns the creative flame

Kylie Tennant

—a writer since the age of twenty-one





John Alden

—Shylock, Lear, and many another

John Martin

—the dance of the bullfighter





William Constable

—theatre decor plus . . .

Spud Jones

—Centaur Survivor (a reconstruction)





James Robb

—for Norman Lindsay, a co-operative pirate

George Cann

—sometimes he finds them hard to handle





Ivor Cash

*—ever putting
best feet forward*



Rose Shaw

*—the rose of
Martin Place*



Michael Szabados

—teaching the young idea . . .



Dexter

—the secret of magic is practice



Walter Magnus

—restaurateur par excellence

This subject gained first award for Portraiture at the Press Photographers' Jubilee Exhibition.

Ron Leech
*—for rehabilitation,
back to the earth*



on the top of a table holding his lights for him. And when his picture came to be printed it was just perfect." I asked her what her mother does, and she replied "she writes songs." At once I said, "Then your mother is May Brahe, and the photographer was Vic Johnston."

Of course I was right—but it wasn't a very difficult deduction, because I have worked with Vic on stories ever since *People* was first promoted. During all that time there were few occasions when the manner of his work and the excellence of his results have not evoked considerable admiration on my part, as day by day I played the part of an offshider, the man who holds the lights and moves the furniture.

Vic's problems in obtaining his pictures are much the same as mine in writing my stories—that of evoking an apparent intimacy between the reader and the subject. Photographer and writer alike wish the reader to believe that they know their subject intimately. They want to put 'all of the subject' down on paper—not merely the more obvious highlights. They aim to tell that story more effectively than it has been told before. That is why Vic's endeavours have seldom failed to gladden the heart of our hard-to-satisfy pictorial editor—a man of considerable world-wide experience.

As a rule, Vic's work only commences after the story has been written; if not, he must know all the details of the story as far as it has progressed. If the story is complete, he studies it line by line, jotting down pictorial ideas as they may occur to him. Then he has a conference with the pictorial editor, and they compare ideas. What is more, he will accept the most extraordinary instructions without batting an eyelid. There was, for instance, the occasion when we had a story written about a well-known psychologist in which occurred the line: "His female patients are inclined to see him with a halo around his head." The pictorial editor said, "Right. We must have a picture with a halo round this fellow's head." Undaunted, Vic went out and came back with the required picture; he had posed the subject before a convenient wall chart which embodied a large circular diagram—and, included in the picture, was an 'adoring female patient'!

With much of his series planned he goes on the job well prepared. He went out to portray a man who had the reputation of being the 'best-shaved man in Sydney.' After several routine office shots, Vic suggested a picture of him shaving. Quickly the sitter excused himself, saying that his shaving gear was all at home. Vic, without change of expression, produced from one pocket a 'cut-throat' razor, and from another a shaving brush. He got his picture!

On the spot, the planned schedule may go 'haywire.' In the face of location brain-waves, Vic is remarkably persuasive; for him, people gladly do things that they might never dream of doing for another. I recall that occasion when the subject, a noted novelist, was persuaded to take to his knees and, with a tooth-brush, pretend to be smartening up the tiger's teeth on a tiger floor-rug.

Almost anything can be used for a 'prop.' With Vic I was once visiting Vi Skuthorpe, champion lady buck-jumper of the world, when a pony walked into the room and sat down. Vic (suffering slightly from an assignment at *Le Gourmet* Club the day before), looked at the pony with interest but without astonishment. Finally he asked: "Can you make it sit down over by the piano?" Vi could. His suggestion led to one of the craziest pictures of the year—and one which was character-revealing as well as crazy.

I find that I have not referred to Vic's infinite patience. On one occasion he took six pictures in as many hours. Every picture was good. Vic's great sadness is the regularity with which the pictorial editor discards so many of his pictures, if only, in nearly every instance, purely for space reasons.

Of the technical details of photography I must confess I know nothing. I write the notes for my story, and then sit back and watch the photographer in a detached kind of way. But this I do know—to get my story I have to work my hardest to bring out the full character of the subject, a process that has at times taken weeks. Yet I have never seen a picture of Vic's which was not completely in accordance with my own findings as I had set them down on paper.

Knox Expedition to Ayers Rock

By G. R. W. Latham (Part III)

The meal completed, four of the aborigines elected to lead us around the Rock and to acquaint us with the legends. These were Old Bob and Chulki (middle-aged men of the Rock area and fully imbued with the local stories), Barney (a native lad reared on Angus Downs Station and who spoke good English) and a fourth, whose name I forgot to record. And so we set off around the base, questioning our guides incessantly...

It soon appeared that every boulder, cave, cleft or discolouration on the Rock and even many of the trees were closely linked together in the natives' complex legendary patterns. "What feller made that hole there, Barney?" Mr. Mountford would ask. If Barney knew he would usually tell; at other times he would call on the older men for assistance. It was a long time since they had been required to recount these old tales* and now they

"In the beginning, the 'Dreaming Time,' the earth was a level, interminable, featureless plain. Then came the 'gods,' giant, semi-human, ancestral beings—landscape-creators and totemic forbears of the tribe. Wherever they travelled—making fire, camping, digging for water—they heaped up, scored and scooped the bare plain, making mountains, gorges, water-holes, caves. In the tribe to-day there are Snake Men, Lizard Men, Kangaroo Men, Emu Men, Ant Men, Fig-tree Men, who trace their descent from the *tykuntra* beings of the Dreaming Time." (Charles P. Mountford in "Life and Legends of the Aborigines" Picture Post, 27th Jan., 1951.)

were not too clear about some of them. At one stage when all present seemed stumped Old Bob suddenly remembered a ceremonial song relating to the site concerned. As he sang the others gradually joined in and when the chant ended, fortified by the auditory association, all chattered excitedly of the long-forgotten drama.

At the base of a large boulder Mr. Mountford had found a stone slab, the upper surface of which was surprisingly smooth. Our guides were loth to tell its meaning, but finally disclosed that it was a rubbing stone. Upon further persuasion they demonstrated to us the actual ceremony, that of the Ritual for the Propagation of Carpet Snakes. Facing one another and seated

astride the stone two aborigines "beat" out the rhythm of the song by rubbing a small stone back and forth across the worn surface. The song lasted only about fifteen seconds. We learnt that the carpet snakes were good reptiles (*i.e.*, not poisonous) and inhabited one side of the Rock. However, the poisonous snakes had killed many of the carpet snakes in a battle and, as it was important to keep the "good" strain alive, the propagation ceremony had arisen. It is probable that we are the only white men ever to have witnessed this ceremony.

After dinner that night Barney came down to our camp to say that he and his friends were prepared to put on a "song and dance" for us, provided that all who witnessed same were fully initiated men. Since Willie and Nine were *not*, they were to be sent around the Rock out of sound and sight. Any disobedience would have been most severely punished.

Amidst some boulders, a patch of ground had been cleared for a stage and there the actors sat in a semi-circle around a fire. At this point the reckless official photographer nearly terminated the programme by firing a flashbulb. Much explanation was necessary to convince them that the occurrence was not a monstrous flash of lightning likely to loosen the Rock from its foundations.

Then the singing commenced. One native would begin with a high wailing note soon to be followed by the remainder in unison. The pitch gradually sank to a note little removed from a growl and there the song ended. To our untrained ears all the tunes appeared the same. Most of the time they beat sticks upon the ground to accentuate the rhythm, and the dust thereby created dispersed the feeble light from the fire into an eerie glow that surely was most suitable for the conjuring up of the spirits of the departed Kangaroo Men.

Few of the songs lasted longer than twenty seconds.

For the encore came the Kangaroo Dance. Small fires* were lit around the edge of the

*The aborigines chose a most spectacular place amid large river gums as the ceremonial ground. There, by the light of bundles of burning spinifex grass, the ceremonial dances took place. In the hour and a half in which that portion of the ceremony was being carried out, one of the masters noted that forty-four songs were chanted, with seventeen different refrains. When the dance was in progress, the aborigines, always masters of primitive stage-craft, lit the scene with bunches of burning grass placed in positions that showed the actors at the various stages of the dance to the best advantage.

Walkabout, April 1st, 1951.

"Old Bob posed by a wild fig tree . . ."



"stage" and the dancers, now stripped of clothing, had daubed themselves with fresh mud. To the rhythm of the singing and ground whacking one dancer hopped down-stage pausing between leaps to tilt his head from side to side. In his hands were tufts of grass (he represented a 'roo engaged in feeding). He was followed by several more "kangaroos" all enacting the same sequence. The ceremony eventually finished with each crawling under the separated legs of the dancer in front.

Unfortunately there was insufficient light for cine work, and being a night-time ceremony they were not agreeable to repeat it later in daylight. To use the flash again was not desirable, and to complete our shortcomings, the sound-recording equip-

ment failed to operate. Truly a very black night!

Most of Monday was spent wandering about the Rock with the aborigines, seeking new legends and learning the meanings of the rock paintings. Their shyness had lessened and two removed their tattered clothing to become "real feller black man" for our photographs. Old Bob posed by a wild fig tree whilst many stills and a movie sequence were made.

Tuesday being the last day, we had to make the most of the morning, since the afternoon would be required for packing. Splitting into two parties we all went off to the sandhills. One group went hunting with Chulki as leader to demonstrate tracking; its attempts proved futile and so we still



The largest of the Henbury Meteorite Craters

remained without fresh meat. The second group watched a fire-lighting and spear-throwing exhibition. By rubbing a *kulardi* (spear thrower) across a split dry stick filled with dry grass, smoke and flames were soon to hand. It *looked* so simple too! So did the spear-throwing appear easy, but in practice our clumsy attempts brought a considerable degree of amusement to the experienced marksmen. Prongo hit a target at fifty-three paces with his first throw.

Luncheon over, breaking camp began. Packing up proved a real problem. There seemed an endless supply of little boxes filled with stones, flowers, insects and animals, each one allegedly precious and its owner demanding that nothing be packed on top of it. Hungry boys suggested that more room would be available if more food was eaten, but hopes were dashed when the Controller of Stores said he doubted if there would be sufficient food for the return trip anyway. Somehow everything fitted in.

On behalf of the Explorers Club, Mr. Mountford had permitted us to fly his flag (No. 119); at sundown, for the last time, this was lowered with much ceremony. There are only two of these flags in Australia and it was a great honour for us to fly one over our camp.

The wireless crew dispatched the last signals and the final weather report and then set about dismantling the first Ayers Rock Telegraphic Office. Ninety telegrams and two cables had been forwarded and over

forty telegrams received, to say nothing of the weather reports. As to the weather—there was no rain, and the daily temperature was seldom over 80°F. The relative humidity was always low.

The last call came at 4.30 a.m. on Wednesday, September 12th, and hastily dressed, still sleepy, figures were soon to be seen at the fireside sipping a final mug of tea which, although black, was a veritable elixir, for was it not the first drink of the homeward trail?

The rising sun met us at the sand dunes some five miles out, and looking back we beheld Ayers Rock, deep red, crowned by the golden rays of this early light. A magnificent sight, that final view, and one to remember for a lifetime. . . .

At a late breakfast, whilst Barney made the inevitable damper, Old Bob demonstrated hunting methods. He indicated to us a hole in the ground, a very ordinary looking hole with not a track about it to betray the identity of the owner. Noting the direction in which it ran into the ground Old Bob dug down into the hole and quickly pulled out a "goanna," which he said would make an excellent supper.

By noon we were back at Curtain Springs and again enjoying some refreshing hospitality. A bath and several servings of hot, rich stew placed us in such a humour that the reloading seemed to take care of itself. From Curtain Springs the road turned northward, again through an area of huge saltpans. The largest measured no less than fifteen miles long by seven wide.



All hands were needed for the crossing of the dry bed of the Palmer River.

Camp that night was made at Fighting Camp Bore. Heavy clouds provided a wonderful sunset; in fact, it was the only striking sunset seen on the entire trip. Next morning we discovered that more aborigines had camped nearby and each party had begun to show interest in the other. There were two men, five women and six children, apparently on a walkabout to Ernabella Station. The less considerate of our members bartered sweets, tobacco, or silver coins for the spears, kulardi and digging sticks. This was rather unsporting since it robbed the aboriginal of his hunting weapons, the spear alone taking at least a day to make.

In return, the two men tried to secure a couple of pairs of trousers from us (since they had none) but our traders, whilst willing to make the most out of the aborigines, were certainly not prepared to forfeit articles of clothing so long considered vital.

The road was now very busy (we passed two other vehicles) and in fair condition, except where it crossed the dry bed of the Palmer River. Everyone was on the job pulling on the ropes or pushing before all transport had crossed that hazard.

On Thursday afternoon we reached the Henbury Meteorite Craters, and we remained there until the next morning to allow the geology section of the party to study the area in detail. The largest crater is 660 feet in greatest diameter and 45 feet deep. Around the edges a few small pieces of meteor were found. These are very heavy for their size and on scratching readily show the parent substance, nickel. Confirmation is eagerly awaited by the group of the fact that one of the craters it explored had not been discovered previously.

Soon we were passing by Henbury Station. This meant that only one hundred and ten miles separated us from The Alice. Polite conversation reappeared, mostly concerning the number and flavour of milk-shakes to be consumed or wagers relating to the capacity of the human stomach for ice cream.

Renner's Rock, Bob Buck's home, was the last important stop. Unfortunately, this notable bushman was away on business; we all regretted missing the tales of the wilds that he could have recounted. You have probably read his name many times

over in books dealing with the great inland; he has certainly been associated with all the famous search-parties in the area.

Water drums were filled and a freshly killed goat was gratefully received. By now the mere thought of tinned sausages or camp pie had become frankly nauseating.

There was a certain pathos in camping that night. The fire appeared warmer and more enticing than on other nights and the whining winds from the wilderness seemed to plead for our return. The cooks delayed their activities for as long as possible, since one movement would mean that the time for the Last Dinner had come. The Controller of Stores agreed that it would be "silly to return with uneaten food" and so a giant banquet was prepared, while in addition everyone seemed to be cooking something on his own account.

That final menu read as follows:

**Knox Expedition
The Last Dinner**

Held at *The Black Stump*
14/9/50

Soup: Tomato, Asparagus
Entree: Anything you can swipe when
nobody is looking

Meat: Camp Pie, Canned Sausages
Flies, Moths and Ants . . . to taste

Vegetables: Green Peas, Diced Carrots
Mashed Potato, Boiled Onion

Tomato Sauce, Worcestershire Sauce
Salt Pepper Sand
Sweets:

Tinned Apricots Pears Peaches
Plums Pineapple

Mineral Water, type Renner's Rock
(boiled)

Tea: Black Extra Black
(Sugar, if you can find any)

Dress Optional—but boots and trousers
desirable

Nuts

And, of course, a great speech-making followed; perhaps not couched in the language employed by the better type of orator, but each speech was to the point and sincerity itself.

Len Tuit thanked our leader and the boys for the great times we had had together. Ossie
(Concluded on page 357)

Photography by Moonlight

It has often been stated in photographic books that, to calculate the exposure for a subject illuminated by the full moon, it was only necessary to estimate the exposure that that particular subject would require if illuminated by noon-sunlight; then for every 1/100th sec. necessary for the daylight exposure, 25 minutes in moonlight would be the required time. The first time the writer tried this scheme, it was on a landscape in Palestine (Lat. 32° North) and the result was satisfactory, but on the second occasion when it was tried—in Malta (Lat. 36° North)—it was a hopeless failure. In each case the same system of calculating the exposure had been used.

On further consideration, it appeared that not only was the phase of the moon an important factor, but also its altitude. To test this theory, a set of curves for the altitude of the sun at Lat. 52° North and at 36° North, was drawn for the 21st of each month and for each hour of the day. On to the curves were superimposed the Burroughs Wellcome light values (1945), together with the light values published by the British Standards Institute. It was observed that the light value was mainly dependent upon the altitude of the sun, and therefore an exposure system could be devised which would be based on its altitude. Owing to the difficulty of making Solar observations, obviously it would be more convenient to tabulate the light value for time, month and latitude. It was next argued that the moon could be regarded as a miniature sun and that for full moon the values should be dependent upon the altitude. That being so, it would only be necessary to find the correct exposure to yield a well-exposed negative at two or three different altitudes of the full moon, and the remainder could be easily computed. This plan was accordingly carried out, and a system of calculations was evolved. The final step was to give the system a good trial. Accordingly, some forty (40) negatives were made during a period of four months, with the moon at different phases and at different altitudes. It was found necessary to alter the computed light values slightly for the lower altitudes.

By G. A. CLOUD, A.I.B.P., F.R.P.S.

In the case of moonlight, it is more convenient to measure the altitude of the moon than to try and compute monthly light tables, because the lunar month has only twenty-eight (28) days and that gives thirteen (13) lunar months per solar year—a discrepancy which would involve us in new tables for each solar year. Hence, in our search for a universal calculator, if a method of reading the altitude is used it overcomes the difficulty of the lunar month and, incidentally, the effect of latitude from which the observations are made. Therefore, theoretically, the following tables should be correct for any part of the world, but the writer has only data for those of Lat. 36° North and Lat. 52° North.

How to Determine the Best Time.—The higher the altitude of the moon, the shorter will be the exposure and also the shorter will be the shadows cast, hence it will be necessary to determine the time at which the moon will be at its highest altitude on the night chosen for the photograph. This can be easily determined by obtaining the moon rise and set for that particular night. This information is often to be found in many morning or evening newspapers and some pocket diaries. Having obtained the information, it is quite a simple matter to calculate the time at which the moon will be at its maximum altitude. For example, if the moon rise is 8.05 p.m., and moon set is 1.28 a.m., then the total time that the moon is up is 5 hours 23 minutes; thus, in 2 hours 42 minutes from moon rise it will be at its maximum altitude, *i.e.*, 10.47 p.m.

Method of Measuring the Altitude.—The first item required is an altimeter; this can easily be made from a piece of white cardboard, as shown in Fig. 1. The moon is sighted along the back- and foresights and the thread is allowed to swing freely. In order to ensure this movement, the top of the altimeter is tilted slightly so that the thread does not rub along the side of the cardboard. When the

TABLE A

Moon completely clear of cloud but sky not necessarily clear.				Moon's disc visible through haze or very high cloud. Or moon yellowish in colour.			
Moon Altitude	Light Factor	Moon Altitude	Light Factor	Moon Altitude	Light Factor	Moon Altitude	Light Factor
90°	200	50°	350	90°	300	50°	525
85°	200	45°	400	85°	300	45°	600
80°	200	40°	400	80°	300	40°	600
75°	250	35°	500	75°	375	35°	750
70°	250	30°	500	70°	375	30°	750
65°	300	25°	600	65°	450	25°	800
60°	300	20°	600	60°	450	20°	900
55°	350	15°	800	55°	525	15°	1200

weight has come to rest, the thread is clamped against the cardboard by means of the forefinger of the right hand, and the degree of altitude read off. It is best to take an average of three readings.

Method of Calculating the Exposure

- Having obtained the moon's altitude, note the light factor in Table A, under the current weather conditions.
- Multiply this light factor by the moon phase factor as obtained from Table B.
- Multiply the result obtained at Stage 2 by the subject factor as indicated in Table C.
- Divide the result obtained in Stage 3 by the emulsion speed of the film or plate chosen. The speed system chosen is the B.S.I. (arithmetical). See Table D for comparison of speeds.
- The conclusion of Stage 4 gives the exposure *in minutes for an aperture of f/5.6*. The above may be expressed as follows:

$$A \times B \times C$$

$$\text{Exposure at } f/5.6 \text{ in minutes} = \frac{A \times B \times C}{D}$$

Example :

- Weather = Clear = 300 (Table A)
- Altitude of Moon = 60°
- Phase of the Moon = 4 days before = x3 (Table B)
- Subject = Light building = x2 (Table CII)
- Speed of Emulsion = 100 B.S.I. = $\frac{1}{100}$

$$\frac{300 \times 3 \times 2}{100} = 18 \text{ minutes at } f/5.6.$$

Numbers.—The calculation is based upon the aperture *f/5.6*, larger or smaller stops can be used but stops smaller than *f/8* are not advised as exposure becomes extremely long and other difficulties are liable to arise owing to the low intensity of the light falling on the emulsion.

Type of Emulsion to Use.—The most suitable type of emulsion to use is, first and foremost, one that is of high speed. It can be either Panchromatic or Orthochromatic; if the moon is inclined to be yellowish, or if there is high cloud, panchromatic would probably be preferable. The slow emulsions should be avoided, as the exposure is liable to be very

TABLE B

Moon Phase				
Full Moon	X 1
1 Night before or after	X 1
2 "	"	"	...	X 1½
3 "	"	"	...	X 2
4 "	"	"	...	X 3
5 "	"	"	...	X 4
6 "	"	"	...	X 5
7 "	"	"	...	X 10

TABLE C

Subject Factor			
I.	Distant landscapes, open beach, snowscenes	...	X 1
II.	Light or open foreground. Open fields or streets. Buildings of light tone	...	X 2
III.	Landscapes with average foreground. Buildings of medium tone	...	X 4
IV.	Narrow streets. Buildings of dark tone	...	X 8

TABLE D

Comparison of Speeds				
B.S.I./A.S.A. Arithmetical	..	32	64	125
B.S.I./A.S.A. Log	..	26°	29°	32°
Scheiner	..	27°	30°	33°
Weston	..	24	50	100



Fig. 2 (Above): Daylight, Lat. 30° N., Ensign Ultrachrome, f 14, 1/100 sec.

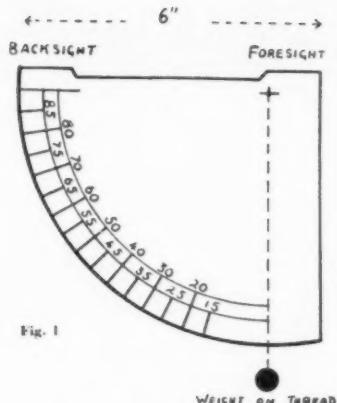
Fig. 3 (Below): Moonlight, Lat. 36° N., Ensign Ultrachrome, f 8, 36 mins. Moon's phase one night before, Altitude 36°.

long. If there is a slight breeze it is likely to cause camera shake.

Focusing.—Focusing may present a slight problem, but it can usually be carried out by one or other of the following methods:

1. Scale focusing.
2. Focusing before darkness falls.
3. Focusing with a lens of large aperture lens (e.g., f 3.5 or larger) and using a magnifier on the focusing screen. This is only practicable with a full moon at high altitude.
4. Focusing on to a lighted lantern placed at the requisite distance.

Use of Filters.—Filters may be used for moonlight photography, and their factor is the same as for daylight. A X2 yellow and a tri-red have been used on Kodak Super-XX film and X2 yellow used on Ensign Ultrachrome. The overall negative density proved to be similar to those exposures made on the same night without filters.



Development.—No special technique is required. It should be remembered that the contrast of the subject may depend upon the position and altitude of the moon. Development should be such that a soft negative is produced.

Miscellaneous Notes.—A good firm tripod is essential, even for a miniature camera, as the exposures may be for half an hour or so. It is essential that if there is any wind, it should not cause camera shake. If buildings are to be photographed, it is best to choose a time when the occupants are asleep, as any lighted windows will appear as strong white patches. If any stray light appears, such as car headlamps, the lens should be temporarily screened by a black card until all danger is



Fig. 4: Moonlight, Lat. 36° N., Super-XX, f 7.7, 22 minutes. Moon's phase three nights before, Altitude 55°.



Fig. 5 (Above): Daylight, Lat. 52 N., Super-XX, f 16, 1 50 sec.
Fig. 6 (Below): Moonlight, Lat. 52 N., Super-XX, f 4, 19 mins.
Moon's phase one night before, Altitude 37.

passed. The use of a lens cap or shutter release should not be employed owing to the possibility of slight camera movement. If the exposures are long it may be necessary to cover up the camera before starting, by way of guard against dew.

Any bright stars will show as small lines, the length of which will be proportional to the length of exposure. This effect can be noticed in Fig. 4.

Knox Expedition to Ayers Rock

Continued from page 353

Andrews delivered his 'piece.' Nothing like it has ever been heard on the National Programme. In the interests of growing children and sheltered womenfolk, nothing like it should ever be heard. But it was fun, and it was the Ossie we had come to know so well.

Tom Erskine, our leader, replied.

Monty (Mr. Mountford) then presented Tom with a fire-blackened quart-pot on which our names were scratched. Tom seemed lost for words in spite of Ossie's *sotto voce* suggestions.

The events of the past seventeen days rushing across the mind, outwitted the sleep normally evoked by a sated appetite. Many embers had turned grey when the past caught up with the present in subconscious fantasies.

The last breakfast was another feast, this time consisting of fried goat-chops and onions. You may shudder at the thought of goat's meat but we certainly did not on that occasion. It was impossible to tell the flavour from lamb, and the flesh was equally as tender.

How quickly the last few miles passed! An occasional house and the appearance of mile-pegs announced the proximity of civilization. Soon we turned on to the great bitumen highway leading to the centre of Alice Springs.

What a rush to the milk bar! What sorrowful expressions later that night! How the residents of The Alice must have wondered whose were those tattered-looking youngsters busy sightseeing all over that week-end.

Shortly after dawn on Monday a plane (speciously chartered), packed with excited explorers, left Alice Springs for Adelaide. Changing planes in that city and again in Melbourne, the party arrived back in Sydney that night tired but overflowing with endless stories for eager parents, sisters, brothers and wives.

The end is not yet in sight. There are stones to be examined and plants to be classified, negatives to be enlarged (probably over a thousand) and a motion picture film to be edited and titled, notes to file and reports to be handed in.

No matter what expenses have been incurred or what work yet remains, there are no regrets by any member. A chance like this comes to very few in a lifetime. Should you think it futile sending BOYS so far, just recall that they will be MEN soon: men with a first-hand knowledge of the heart of their own country Australia.

OUTDOORS AT NIGHT—a portfolio

L. J. Clarke

ONE WINTER'S EVE





John L. Wray
SYDNEY DOMAIN BY NIGHT

J. R. Hopkins
ST. JOHN'S BY NIGHT





C. S. Christian
TROPICAL NIGHT

6. Scheding HARBOUR LIGHTS



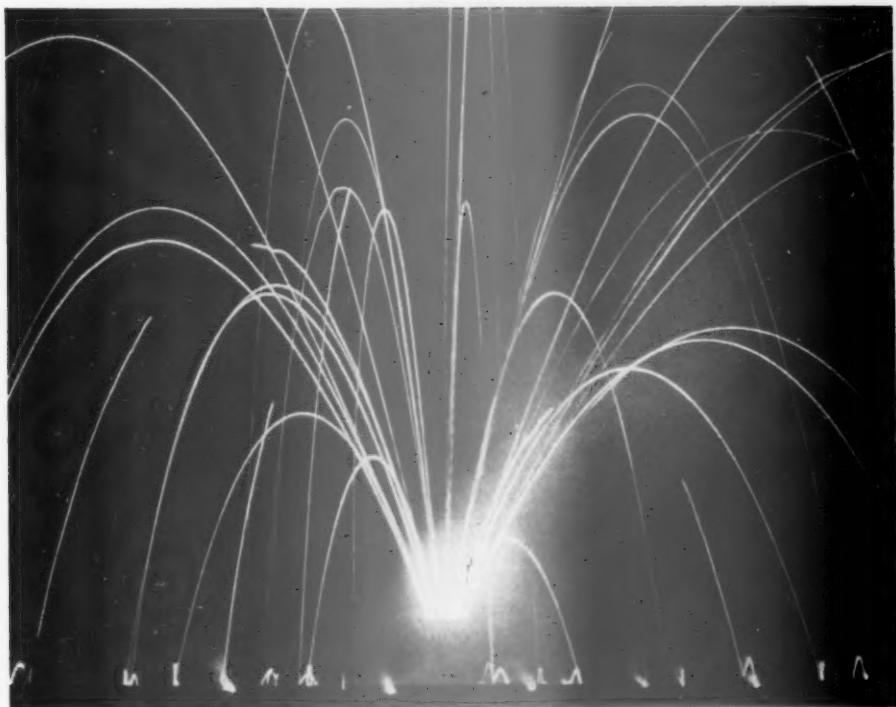


E. E. Bennett

PEACE

A. Chodasevicius
SHOW NIGHT





I. H. Caldwell

GRAND FINALE



John L. Wray
THE BRIDGE BY NIGHT

Review of Contest Entries

NUMBER OF ENTRIES	147
(A/S 21, B/S 49, A/O 16, B/O 61)	
NUMBER OF COMPETITORS	68
NUMBER OF NEW COMPETITORS	30
NUMBER OF PRIZE AWARDS	30

J.R.A., Portland.—Prize award for your texture picture on general grounds—a very fair result though, technically, a shade on the heavy side, apparently due to a single light source. Considered as a composition somewhat 'all-overish,' having no special accent to hold attention.

A.F.A., Randwick.—An award went to your close-up of the shell and ripple marks—this is a novel idea that has been well-handled technically, the weakness being one of composition. We suggest twisting the trim so as to reduce so much parallelism between ripples and water—also would probably be more dramatic with the shell in the bottom left corner.

A.L.A., Ascot Vale.—Welcome to the contest. Your initial entries are well presented and exhibit a very fair approach to difficult material. The Luna Park exterior is probably the best but, considered as a subject, is mainly of record type, as here the photographer has little scope for personal approach. "Mustering" is a pleasant little glimpse, but as a subject rather one for the colour photographer, as the appeal really depends on the shades of green and brown rather than any definite arrangement of line or mass. Similar remarks apply to the creek scene—again the type of subject into which it is next to impossible to introduce any element of composition. For your album take a substantial trim from the left with view to reducing the present central position of the creek.

J.F.A., Cremorne.—"Pile Pattern" is probably the best of yours, representing as it does a novel impression of lines and tones; the weakness would be the absence of some accent to keep the eye from wandering. The tree study is pleasant enough, but rather on the heavy side, 1/100 sec. at f/8 being too short an exposure for a scene of this class. "Deserted" would be better with a 2" trim from the right as the sharply-cut nature of the iron railings tends to introduce an eye-catching repetitive element that does not harmonise with the more massive theme of the balance of the picture.

F.E.B., Sydney.—HC for "The Broken Window." Nevertheless, we must confess that the very thought of a child looking through a broken window gives us an uneasy feeling. Technique and general appeal are very satisfactory.

A.W.B., Chatswood.—Portrait of radio announcer on duty must be regarded as a very fair result, considering that your subject had to remain steady for twenty seconds! Our chief comment would relate to the low viewpoint for the camera; taking it generally, table-level is too low for the vast majority of portraits or interiors. Another weakness is the plane of focus which is concentrated on the background and not on the subject.

H.A.B., Lithgow.—Welcome to the contest. The technical work shown in your initial entry is excellent but, as to subject material, can be considered of holiday interest only. For your album take a 1½" trim from the top. We recommend you to study the portfolios with a view to developing an individual outlook.

M.M.B., West Heidelberg.—Congratulations on the prize award print (indoor portrait of man with dog), which is well above the average for this type of subject. Weakness is the uncomfortable pose of the dog, which appears to be sitting only under strong protest; also the definite fall of the principal lines towards the bottom left corner. A more natural position for the dog would probably have assisted in filling up the existing overlarge area of blank background. The night photography entry is excellently recorded, but hardly suggests night, and, in any case, must remain a subject of commercial appeal only.

N.B., Goulburn.—Welcome to the contest. A satisfactory result under the circumstances, but we feel that there is no good and sufficient reason for recording so massive a structure in the leaning position. In any case, this is the type of subject that offers very little opportunity for individual pictorial approach.

R.H.C., Kew.—"Over the Hill" is the better of your two, mainly because of an interesting tonal range—unfortunately it has no particular composition in either the sand dune portion or the cloud formation. For your album take a 1" trim from the foot and the same from the right. "Looking at the Boats" can be considered of souvenir interest only.

H.P.G., Goulburn.—Welcome to the contest and congratulations on a generally successful series of set subject entries. Certainly "Town Hall Lights" is an excellent result with a Box Brownie. Of the others, "Harbour Lights" is probably the most appealing, though the deep blue tone hardly seems to be called for; might be better with the blue highlights cleared with a carbonate bath. The War Memorial is excellently recorded and the inclusion of the 'moon' was a novel touch. The general moonlight view is mainly of souvenir interest, the final result being so very similar to the same subject illuminated by daylight.

F.T.C., Lane Cove.—Easily the best of your current series is the close-up of the sun-spattered steps ("In an Old Garden"), thanks to good technique. None of the others offered you very much other than perhaps "Sixty-Seven," though here the patterns are rather too varied and tend to compete with each other; actually the lattice on the left was not required. "School Wall" is not very strong in general interest, and once again there can be very little sustained interest in strong perspective arrangements. "Sunshine and Shadow" seems to hold the inclusion of a figure which would hold our attention.

D.J.C., Wahroonga.—Your outlook generally is interesting, even though complete success has not been attained for one reason or another. "Curtain Fall" is probably the best, but such an extensive depth of focus was out of the question at f/5.6. For your album take a trim of 2" from the right, with a view to minimising the purely commercial aspect. "Travellers" would come next, but here far too much has been included; in scenes like this it is much better to concentrate on small sections only. "Black Cat" is very weak in technique and shapeless as regards composition, the subject matter being beyond the scope of a Box Brownie; for your album take substantial trims from right and foreground. "Carefree" hardly suggests that, being very static; for your album take rather drastic trims from foot and left with a view to changing the present very central position of the figure.

L.G.C., Red Cliffs.—"Tracks to the Haystack" had possibilities, but unfortunately the material was much too distant—that is, in the absence of telephoto equipment.

A.G., Maitland.—Considering the high degree of enlargement, your close-up (of choko and nasturtium vines) is a passable result. As a subject it is mainly of colour appeal.

C.S.C., Ainslie.—Congratulations on "Wyndham Landscape," unpromising basic material carried through to success by superb technique and delightful atmospheric range.

J.B.C., Wangaratta.—Glad to hear from you again. The larger print is certainly the better and demonstrates very attractive print quality. Considered as a subject, mainly one of family appeal. For pictorial work with youngsters, camera-consciousness should, as far as possible, be avoided.

C.E.C., Moonee Ponds.—Welcome to the contest. Of the two child studies "Nothin' Ever Happens" is the better, the pose being novel and the child pleasantly unselfconscious. "Bernice," on the other hand, can only be considered a regular album snapshot, with very little attention to either foreground or background.

R.F.C., South Hurstville.—"The Corral" is the better of your two, the arrangement being good and the tonal range interesting. As a composition some accent was necessary to hold the attention. "The Bridge" is also well recorded, but this type of subject matter really requires colour photography. Reduced to black-and-white the arrangement is dominated by the geometrical formality of the low-level bridge.

A.F.D., Maitland.—Glad to hear from you again. The more distant print is the better of your two but, considered as a subject, we feel the interest is mainly scientific and, as such, the shark would have been better posed in less complex surroundings.

J.D., Goulburn.—Welcome to the contest. The two set subject entries are both very fair. The Coney Island subject is a good souvenir of your impressions, the subject matter being more or less ready-made. On the other hand, the Goulburn War Memorial set something of a problem—we feel that little can be made of this structure without a considerable degree of elaboration. The idea of the inclusion of the 'soldier' was a good one, but actually the status should be reversed, with the soldier the dominating element and the tower merely a background.

L.J.D., Mt. Gambier.—In our opinion the best of your entries is the prizewinner (oldtimer gardening outside his shack). With this you seem to have done fairly well, as the subject is of a detailed nature and one difficult to reduce to any degree of simplicity. "Bourke Street" is an excellent impression with good medium tones. The fireworks subject is interesting but, unfortunately, encountered a substantial degree of competition in the same type of work.

F.L.E., Narramine.—The dragonfly close-up entry is the better of the two but the lighting does not suggest a successful flash exposure. "At Sunset" is on the contrasty side but, in any case, we believe that a simpler arrangement would be more in keeping with the general theme.

A.L.G., Geelong.—Congratulations on "Blue Gums," a striking result somewhat weakened by the cutting too fine of the foreground: its inclusion was necessary as a base for the smaller tree. The tonal rendition is excellent. "Driftwood" is a weird effect, weakened by the similarity in tone between the sand and the sky. For your album take a 4" trim from the left.

E.G., Mudgee.—You obtained excellent technical results with your records of the swimming carnival, that of the diver being the more novel. We recommend you to study the various *A.P.-R.* portfolios with a view to developing your general outlook in photography.

G.W.G., Northbridge.—Riverside scene did not offer you a great deal—that is, in the absence of colour. Open stretches of water seldom make a satisfactory foreground and the scattered groups of trees along the bank are difficult to compose. The right-hand half is the better.

B.G., Hamilton.—Welcome to the contest and congratulations on prize award at first appearance—this for a gladiolus close-up executed with most attractive technique. The Grampians landscape is rather lacking in character. It seems to us that these rock formations are better handled at close quarters, when their massiveness can be really appreciated.

G.H., Goulburn.—"Dark Thoughts" was a valiant attempt. It appears to be the type of subject in which some slight supplementary lighting is desirable in order that the onlooker can realise just exactly what is happening.

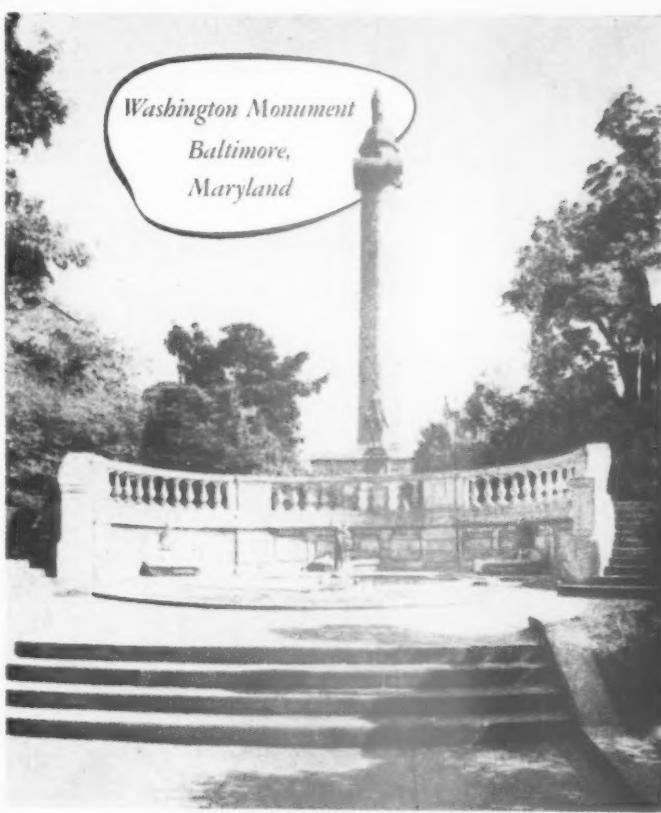
R.H., Murray Bridge.—Congratulations on the prize award and three HC's. Though the motive of the ultra close-up of flowers is hardly new, your sunflower version was nicely executed, while "Bird of Paradise" was also well carried through—this particular flower is one in which the chief appeal is definitely that of colour. The peacock picture is also successful, but substantial trimming is recommended with a view to removing all elements detracting from the bird. We suggest you trim 1 $\frac{1}{8}$ " from the right, 1 $\frac{3}{4}$ " from the top, and about 1" from the left. The roof subject is very formal. For your album try a twisted trim with the centre of interest somewhere near an intersection of thirds.

R.E.H., Hurstville.—Welcome to the contest and congratulations on HC at first appearance. "Rendezvous" can be considered as a successful result with simple material. The weakness, in our opinion, is the need for a greater concentration of interest, and trims from the right, top and foot might well be considered.

W.M.G.H., Nambour.—Very fair print quality is shown in your waterfront subject, but we feel that your approach tends to be on the general side. "Grey Morning" is probably the best, thanks to its attractive tonal range. "Still Water" is along conventional lines and not very strong in general appeal; for your album take slight trims from top and right. "Rippling Water" is rather empty—might be better with a darker print. Your technique appears to be very fair, but the best available pictorial work should be studied with a view to developing an eye for subject matter with possibilities for personal interpretation. You have done this to a certain extent in "Concentration," but here exposure appears to have been unduly reduced, resulting in a loss of tonal values. As to the pattern pictures, the wood heap subject was actually the more 'pictorial' but, again, exposure has been unduly reduced for a close-up involving a substantial degree of shadow. "Shadows on the Stairs" gained an award on novelty grounds, but actually we are far from satisfied with strongly repetitive patterns with no particular accent to hold our attention.

R.A.H., Charters Towers.—Attractive print quality is shown in the Hawkesbury Bridge subject, but we remain of the opinion that general views of bridges can seldom be more than records. The only way in which individual approach can be applied is by selection of portions only. "Paul" is pleasantly soft, but, once again, looking-down portraits tend to lose appeal.

(Continued on page 374)



PHOTOGRAPHIC SOCIETY OF AMERICA

CONVENTION PROGRAM

October 18, 19, 20, 21

1950



*Souvenir of Baltimore**

*See page 136, March 1951

Program for WEDNESDAY, OCTOBER 18, 1950

Time	Com. Division	Motion Picture Division	Nature Division	Pictorial Division	Photo-Journalism Division	Technical Division
9:30-10:30 a.m.	Registration Mezzanine	Board of Directors Meeting Installation of New Officers <i>Parlor A</i>	Registration Mezzanine	Registration Mezzanine	Registration Mezzanine	Registration Mezzanine
10:45-11:45 a.m.	Registration Mezzanine		Registration Mezzanine	Registration Mezzanine	Registration Mezzanine	Registration Mezzanine
11:45-1:15 p.m.	Registration Mezzanine		Registration Mezzanine	Registration Mezzanine	Registration Mezzanine	Registration Mezzanine
1:30-3:00 p.m.	General Reception Wardlaw M. Hammond—First Showing of PSA Permanent Print Collection Transparencies <i>Calvert Ballroom</i>	MP Division Meeting <i>Founders Room</i>	General Reception Wardlaw M. Hammond—First Showing of PSA Permanent Print Collection Transparencies <i>Calvert Ballroom</i>	General Reception Wardlaw M. Hammond—First Showing of PSA Permanent Print Collection Transparencies <i>Calvert Ballroom</i>	General Reception Wardlaw M. Hammond—First Showing of PSA Permanent Print Collection Transparencies <i>Calvert Ballroom</i>	General Reception Wardlaw M. Hammond—First Showing of PSA Permanent Print Collection Transparencies <i>Calvert Ballroom</i>
3:15-5:00 p.m.	General PSA Membership Meeting	Official Ceremony Opening PSA Exhibition	National Council Meeting	National Council Meeting	Presentation of PSA Progress Award Medal	Baltimore Museum of Art Auditorium
7:30-9:00 p.m.						
9:00-10:30 p.m.			K. Siems— "The Hobby I Love" Richard Lankes— Eastman Kodak Co.— "Some Investigations into the Reproduction of Sound" <i>Baltimore Museum of Art— Lower Gallery— Auditorium</i>	Viewing of Accepted Color Transparencies <i>Baltimore Museum of Art— Auditorium</i>	Viewing of All Prints on Exhibition <i>Baltimore Museum of Art— Lower Galleries</i>	Viewing of All Prints on Exhibition <i>Baltimore Museum of Art— Lower Galleries</i>
			Children, Wm G.			
			MP Division Program <i>Baltimore Museum of Art— Lower Gallery— Children, Wm G.</i>			

Program for THURSDAY, OCTOBER 19, 1950

Time	Color Division	Motion Picture Division	Nature Division	Portrait Division	Photo-Journalism Division	Technical Division
9:30-10:30 a.m.	P H. Oelman, FPSA— <i>The Use of Tape Recordings for Camera Club Programs</i> • John W. Doscher, FPSA, presiding A CCD Program for All Divisions • Photography of the Nude—A Tape Recording • <i>Calvert Ballroom</i>					
10:45-11:45 a.m.	A CCD Program for M. L. Scheiter, Jr., presiding "Tape Recordings for Color Transparency Programs" — "A Tape Recording prepared by George Blaha Adrian Terlouw, APSA, Eastman Kodak Co.— "Preparing Talks for Projection Programs" <i>Calvert Ballroom</i>	A CCD Program for Projects for Movie Clubs— Showing of pictures— "Deeds to Happiness" by Cincinnati Movie Club <i>Carroll Room</i>	Charles E. Emery, presiding Gentle A. Hampier, FPSA— "Flower Photography" <i>Fransler Room</i>	Frank Scherzer, "A Magazine Sends Photographers to War" <i>Parlor H</i>	A CCD Program for CD and TD M. L. Scheiter, Jr., presiding "Tape Recordings for Color Transparency Programs" — A Tape Recording prepared by George Blaha Adrian Terlouw, APSA, Eastman Kodak Co.— "Preparing Talks for Projection Programs" <i>Calvert Ballroom</i>	
12 Noon-5:00 p.m.	All Divisions		Field Trip		Harbor Cruise	• Oysters and Lunch Aboard SS "Larrobe"
12 Noon-5:00 p.m.	All Divisions		Field Trip		Harbor Cruise	• Oysters and Lunch Aboard SS "Larrobe"
12 Noon-5:00 p.m.	All Divisions		Field Trip		Harbor Cruise	• Oysters and Lunch Aboard SS "Larrobe"
7:30-10:00 p.m.						A MPD Program for entire membership • Ralph Gray, APSA—Showing of motion pictures on Mexico and Guatemala in natural color • <i>Calvert Ballroom</i>

Program for FRIDAY, OCTOBER 20, 1950

Time	Color Division	Motion Picture Division	Nature Division	Photo-Journalism Division	Technical Division
9:30-10:30 a.m.	George Allen Young, APSA —Color Slide Clinic ("Submit your own slides for discussion") <i>Calvert Ballroom</i>	Executive Committee Meeting <i>Parlor H</i>	Doris Martha Weber, APSA, presiding "Comments" Conference (Particular Members are invited to attend) <i>Carroll Room</i>	Ollie Atkins, Saturday Evening Post Washington Photographer— "Free-lancing for the Magazines" <i>Mr. Vernon Room</i>	A TD Program arranged for benefit of entire membership Clinic—Cameras, Equipment, Procedures and Materials (See note at bottom of this page) <i>Founders Room</i>
10:45-11:45 a.m.	Edward A. Hill, APSA— "Invisible Motion" <i>Calvert Ballroom</i>	Edward A. Hill, APSA— "Invisible Motion" <i>Calvert Ballroom</i>	W. E. Chase, APSA, presiding General Pictorial Division Meeting <i>Carroll Room</i>	W. F. Swann, PSA, Eastman Kodak Co., presiding Ralph Evans, PSA, Eastman Kodak Co.— "Derivations from Color Photography" <i>Federal Hill Room</i>	
12 Noon-1:30 p.m.			W. E. Chase, APSA, presiding Pictorial Division Directors' Meeting and Luncheon <i>Parlor I and J</i>	Technical Division Luncheon and Annual Meeting <i>Phoenix Room</i>	
1:30-2:00 p.m.	A CD and TD Program arranged for benefit of entire membership (See note at bottom of this page) <i>Founders Room</i>	Amateur Motion Picture Show <i>Calvert Ballroom</i>	Samuel Dunton, N.Y. Zoo— "Animal Photography" <i>Mr. Vernon Room</i>	Technical Papers Session—Continued (See note at bottom of this page) <i>Farmers Room</i>	
3:15-5:00 p.m.	Paul Wolf— "Make the Most of It" <i>Federal Hill Room</i>	Dave Stuckel, WMAR-TV— "Baltimore Sun— "News Photography for Television" <i>Calvert Ballroom</i>	John J. Hopkins, presiding Maurice Tabard of Paris, France— "A Demonstration on Bromoid" <i>Carroll Room</i>	Dave Stuckel, WMAR-TV— "Know Your Camera Technique" <i>Federal Hill Room</i>	
7:30-8:45 p.m.		Dr. Brown, Botanist— "Plant Photography"— Mark Morris, Jr., APSA— "Judging of Nature Slides" Showing of Nature Slides Accepted for PSA Exhibition <i>Mr. Vernon Room</i>	John J. Hopkins, presiding Maurice Tabard of Paris, France— "Simplification and Interpretative Photography" <i>Carroll Room</i>	Dave Stuckel, WMAR-TV— "News Photography for Television" <i>Calvert Ballroom</i>	
9:00-10:30 p.m.				A CD, ND and MPD Program for entire membership • Doris Martha Weber, APSA, presiding • Charles J. Cignatta—"Wildowl of the Chesapeake"—a film he made for Mr. Glenn L. Martin. Mrs. Harold L. Melby, APSA—"Europe Through the Camera Lens" • <i>Calvert Ballroom</i>	
9:10-11:45 a.m.—PSA, Board of Directors' Meeting— <i>Parlor H</i>	PD presents a program for the entire membership • Doris Martha Weber, APSA, presiding • Philippe Halsman, Life Magazine—"Magazine Photography" • <i>Calvert Ballroom</i>				
9:10-11:45 a.m.—A TD Program arranged for benefit of entire membership. Clinic on Cameras, Equipment, Procedures and Material. I. W. McFarlane, FPSA, Eastman Kodak Co., Moderator. Russell Gray, PSA, DuPont Co., Frank Carlson, APSA, General Electric Co., Herbert MacDonough, PSA, Anaco, Adrian Terlouw, APSA, Eastman Kodak Co.— <i>Founders Room</i>					
1:30-5:00 p.m.—TD Technical Papers Session. F. E. Carlson, APSA, General Electric Co., presenting Frank G. Bink, PSA, The Zonar Corp.—"Modern Requirements in Photographic Lenses". E. T. Larson, Anaco— The Formation of the Photographic Image by X-Rays. E. C. Yaskel, Eastman Kodak Co.—"Print Toning". B. Frank Landow, PSA, Anaco— L. J. Parker, PSA, Eastman Kodak Co.—"Print Toning". R. W. Henn, PSA, and J. I. Crabtree, FPSA—"Replenishment of the Film Stock Barn"— <i>Farmers Room</i>					
1:30-5:00 p.m.—A TD and CD Program arranged for benefit of entire membership. Clinic on Photography, Materials, Procedures and Techniques. H. Clyde Catton, APSA, Eastman Kodak Co., Moderator. Howard Colton, APSA, Eastman Kodak Co., Harold Harsh, PSA, Anaco, Lloyd Valden, FPSA, Pavelle Laboratories, Harry Shigeta, Ron, "PSA, Shigeta Wright Studios— <i>Founders Room</i>					
5:30-7:30 p.m.—MPD Annual Banquet— <i>Carroll Room</i>					
5:30-7:00 p.m.—CD program of transparencies accepted for PSA Exhibition— <i>Calvert Ballroom</i>					

Program for SATURDAY, OCTOBER 21, 1950

Time	Color Division	Motion Picture Division	Nature Division	Pictorial Division	Photo-Journalism Division	Technical Division
9:30-10:30 a.m.	Howard Fiske, presiding "Color Transparency Show— England" <i>Carroll Room</i>	MP Division Meeting <i>At Vernon Room</i>		"Contemporary Photography" —A Panel Discussion Norris Harkness, APSA, Moderator Adolph Easbender, Hon. FSA, Bruce Dornes, John R. Higgins, FSA, Jacob Deschin, APSA <i>Calvert Ballroom</i>		Paul Arnold, PSA, Anso— President Karl H. Schadish, Anso— "The Resolving Power of Anso Color Film" J. M. Elton, Capt. USN, Bureau of Aeronautics— "Naval Photography" <i>Founders Room</i>
10:45-11:45 a.m.	Frederick A. Tietzel— "Double Exposures and Composites to Tell a Story" <i>Carroll Room</i>	MP Division Meeting <i>At Vernon Room</i>	ND Annual Committee Meeting <i>Parlor H</i>	"Contemporary Photography" —A Panel Discussion Norris Harkness, APSA, Moderator Adolph Easbender, Hon. FSA, Bruce Dornes, John R. Higgins, FSA, Jacob Deschin, APSA <i>Calvert Ballroom</i>		W. R. Frazer, Lt. Comdr. USN, Anacostia Photo Center— "Television Recording in the Navy" <i>Founders Room</i>
12 Noon-1:15 p.m.		CD Luncheon <i>Federal Hall Room</i>				
				W. E. Chase, APSA, presiding Carl Mandfield, APSA— "Human Interest in Pictures" <i>Calvert Ballroom</i>	Marion E. Warren, presiding John R. Whiting, APSA— "Reader Interest in A Photographic Magazine" <i>Mr. Vernon Room</i>	T. T. Holden, PSA, Graffler, Inc., presiding K. Petercov, APSA, Bauch & Lomb— "Errors of Focusing Scales" R. H. Bingham and APSA— H. H. Herten, PSA, Anso— "Daylight Color Variations and Color Photography" Allen Simon, APSA, General Electric Co.— "Effects of Spectral Intensity Exposure" <i>Founders Room</i>
				A CCD Program H. J. Johnson, FSA, presiding Louis J. Parker, APSA— "Problems of Color Slide Exchange Sets" George M. Rowan— "The Camera Magazine— What Makes a Good Club Bulletin" <i>Carroll Room</i>		John G. Hainsworth, Anso— "Rapid Processing of Prints" Howard Colton, APSA, Eastman Kodak Co.— "Ektacolor Print Film" Walter Clark, FSA, Eastman Kodak Co.— "Tropical Photography" <i>Founders Room</i>
3:15-5:00 p.m.	Edward L. Bufford, presiding Roy Bulger— "What Makes New England Different from the Rest of the U.S.A." <i>Carroll Room</i>	Ed. McElrone— "Highway to Hawaii" <i>Carnival Room</i>		Ray Mies, APSA, presiding L. Whitney Sandish, FPSA, "How to Compose Photographs for Ourselves" <i>Calvert Ballroom</i>	Annual Banquet	Norris Harkness, APSA, Toastmaster • Presentation of PSA Awards • <i>Photography Under Difficulties</i> " <i>Calvert Ballroom</i>
7:10-10:00 p.m.	D. A. Spencer—Past President of the Royal Photographic Society of London, England					

R.T.H., Haberfield.—The decorative Jubilee floats certainly looked tempting, but presented problems in the way of photography. The wine float subject is the better of your two, but remains a puzzle unless one was familiar with the arrangement as a whole.

G.F.H., Snake Valley.—“Still Life” is certainly above the average for pictures of old boots—which, for some unexplained reason, seem to possess a strong appeal for competitors. The point in your version is that there is too much emphasis on the socks and trousers and not enough on the real subject matter.

S.W.R.J., Canterbury.—The tennis racquet subject is the better of your two—this is generally nicely handled, though as subject matter tending to the commercial side. For your album take a $2\frac{1}{2}$ ” trim from the left with a view to throwing greater emphasis on the shadow play. The other print seems to suffer from overmuch elaboration; one basket would be almost enough without the inclusion of the second and some sundry sweets.

B.J., Wollongong.—Pleasant technique is exhibited in both subjects. The waratah is nicely recorded, but once again the portable background appears to be an essential for outdoor flower studies. “Satin” is a happy picture and no doubt a welcome addition to the family album.

E.W.J., Punchbowl.—The character portrait “Chum” had the best possibilities, but for ‘characters’ of this type we feel a low key lighting arrangement to be more preferable to the over-bright system you have adopted. When deciding on a lighting arrangement, make sure this is in harmony with the general motive of your picture. Attractive print quality is shown in the other print (extensive beach view), but this is much too general. For your album take a $3\frac{1}{2}$ ” trim from the left and a $1\frac{1}{2}$ ” from the top. Your technique generally is good, but the best available pictorial work should be carefully studied with a view to developing a seeing eye.

R.M.K., Punchbowl.—“Summer-time” is the best of your two landscapes, but suffers from the weakness of large areas of over-light tone in both foreground and sky. For your album take substantial trims from top and sides and experiment with differential darkening of foreground areas. The other landscape, we feel, offered you very little, in view of the fact that everything is so very distant and, apart from that, the principal farm-house is very central; we would recommend a trim of a couple of inches from the left with a view to bringing it to the ‘intersection of thirds.’

J.A.K., Greta.—All entries show a substantial degree of diffusion suggestive of enlarger trouble; perhaps the equipment is somewhat “shaky.” This trouble was unfortunate, because “Power” is quite an interesting close-up in rugged modernistic style. “Leaking Valve” is on the heavy side and the motive of the leak appears rather slight to carry the story. “The Old and the New” presents something of a new interpretation of an over-popular topic and we would like to see a reprint when your enlarger difficulties have been overcome. “Quartette” is also indicative of an unusual outlook and once again a much better print should be possible.

F.L., Toorak.—The two city night photography pictures are excellent records of the respective occasions, but can hardly be considered pictorial on account of their general nature. The lightning subject is also a striking example of that novel type of photography. The landscape shows an interesting arrangement, but we imagine that it would be possible to obtain a better print—that is, one with a more even sky tone.

E.C.L., Highett.—Lighting conditions were unfortunately unsuitable for your monster-like tree roots, and the only way out would be some form of supplementary flash.

P.H.L., North Sydney.—“Sea Suds” is well recorded but, apart from that, the result is something of a puzzle to the beholder, taking some little time to appreciate the motive. An object partly projecting from the froth, say a large shell, would, at the same time, have told your story and provided an accent. For your album we recommend two versions, one including the right half and the other the left, both being trimmed square.

G.H.M., Mildura.—Both entries HC. The cloud study is very striking and really characteristic. The symbolic subject seems to be a little on the empty side and substantial trims from right and foreground might well be considered.

R.F.M., Swansea.—Congratulations on the award and three HC’s. To our way of thinking, “Wire Rope” appears the best of the industrial close-ups, thanks to the general play of light and shade; the other two tend more in the direction of engineering close-ups rather than towards the pictorial aspect. Of the waterfront scenes, “Sails at Sunset” is the best, but the inclusion of the figure was hardly necessary to the composition and, in any case, it tends to dwarf the craft. “Yachts” appears to be a good technical result under the prevailing conditions; considered as subject matter, the arrangement appears to have offered you very little.

K.J.M., Kirrawee.—Second (Equal) for “At Eveleigh” (railway shunting yards subject)—would perhaps have stood higher had focusing generally been more satisfactory.

K.M., Haberfield.—Current entries again suggest a varied outlook, the prizewinner being the best, although we would have liked to see the print somewhat sharper. The sunset scene might be placed next, though personally we are not altogether satisfied as to the suitability of sunset palms as foregrounds for cloud studies. “Power Lines” seems to have needed some degree of supplementary lighting in order to give shadow relief. The churchyard subject embodies a pleasing tonal range, but as we see it the stones have to play a secondary part to the tree and landscape elements; treatment at closer quarters is recommended.

W.M.M., Haberfield.—HC for “Fore and Aft,” an interesting arrangement supported by good technique; composition would be improved by the general darkening of the foreground boats, also the miscellaneous foreground detail.

T.M., Edmonton.—HC for “Catch of the Season” on general grounds; appears weak as a composition because of insufficient visual association between the two figures. Had the net been held a good deal higher by the foreground figure, there would have been a more satisfactory degree of such association between the two figures.

J.M., Clifton.—Lighting conditions were unfavourable for your “West Dapto Landscape,” with the foreground so light-toned and the cloud formation lacking in character. We rather liked “Tree Design” for its informality, though it is hardly a pattern and texture study. Similar remarks apply to the close-up of the lighthouse top, but in this instance the approach is formal; it is the impression of the whole structure that is obtained rather than individual pattern and texture.

R.I.N., Mt. Isa.—"Silvery Magic" appears to be the most promising of your entries but, unfortunately, this suffered from a substantial degree of diffusion probably due to camera movement during the lengthy period of exposure. "Moonlight Pattern" also had possibilities, though here we feel that too much space is taken up by the unrelieved dark of the portable engine—this space might well have been devoted to more of the cloud formation which, judging from the right-hand corner, was quite interesting. As to the landscape entry, the actual track appears to have been rather too slight a motive and it might have been a better idea to have concentrated on the trees by themselves, as many of these appear to be quite decorative in their shapes.

J.J.N., Warramboo.—Both landscapes HC for superior techniques and on general grounds—hard luck that those distant mountains were quite so distant; but then this has long been the worry of the pictorialist. Slight trims from right and foreground would assist in concentrating interest. The material in the other print is exceedingly scattered and it would probably be better to make it into a tree study taking a 24" trim from the right.

S.C.P., Abbotsford.—Tractor wheel subject is the better of your two but, unfortunately, the lighting appears to have been left a little late in the day, with the result that much of the feeling of the wheel's shape has been lost in shade. The landscape "Yarrangobilly" is very bare and did not offer you a great deal. The majority of the interest appears to be in the top right quarter, and we suggest that you concentrate on this section.

R.R., Moonee Ponds.—All three entries gained HC, success being not quite reached for sundry reasons. The pelican close-up is probably the best, but some diffusion was noticeable. The close-up of the basket of fish is novel but, considered as a pattern, the effect is very all-overish. In our opinion it would be better to have organised some form of compositional balance between the texture of the fish and that of the basket. "Corner of the Hayfield" is excellently recorded, but in the absence of some special effect of atmosphere or light and shade, hay-stooks remain a photographic problem.

P.R., Goulburn.—Welcome to the contest. The montage effect "Lest We Forget" is the best of yours, but unfortunately the gun has been allowed to become too bright. You might try again with a view to showing only the faintest image. The other two also show evidence of imagination, but seeing that you had been to so much trouble to arrange the outing it is a pity that a man in proper uniform could not have been persuaded to come along and lend an authentic touch.

J.R., Hazelwood Park.—Of your set subject entries we like the lightning subject but, as usual with this type of subject, it lacks an interesting foreground. HC was awarded to your Guy Fawkes subject mainly on interest and pictorial grounds; generally, however, the arrangement is confusing. As regards your architectural subject, it would have been better to confine your picture to a close-up and feature 'part' rather than the whole.

F.L.R., Balmain—Very pleasant print quality for a glade scene but hardly within the set subject classification, being rather more in the direction of a miniature landscape. The former calls for something very definite in its pattern or textural structure. Considered as a composition, the overall tones are rather even, but you might experiment in the direction of darkening the tone of the whole of the tree with a view to developing a stronger sense of mass.

A.C.R., Canberra.—We liked both of your tree studies, but "Sunit Trees" finally gained the day through its fine degree of simplicity. The weaknesses in "Last Rays" are the close-up and middle distance trees to the left.

E.R., Caulfield.—Congratulations on your success with "Old Bakery," which is well above the average for old-time cottage subjects thanks to perfect technique, good arrangement and harmonious atmosphere. The other entry (hibiscus on rug) was something of a borderline P. and T. proposition, but won through to the prize list principally on technique.

G.S., North Sydney.—Easily the best of your group is "Winch Gears," though technically the print is on the contrasty side, with some feeling of halation running through from the lighter areas. You might like to experiment with this one in the direction of adding a definite middle tone on the shafts and iron framework. The close-up of geraniums gained HC for attractive technique, but as we mentioned on many previous occasions the appeal of geraniums must surely be about ninety per cent. on colour. The left-hand section is the weakest, and we suggest taking a square trim based on the right-hand portion. Of the waterfront subjects "Harbour Pleasures" is easily the best, possessing, as it does, a good strong dynamic feeling of motion. "End of the Race" is along more conventional lines and hardly breaks new ground—or should we say, water.

J.S., Goulburn.—What has been said about other G.C.C. entries applies with equal force to this one, namely that with so formal a structure under such stark lighting conditions it is next to impossible to develop any type of individual approach. Your print is technically very fair, but for record purposes some supplementary lighting was desirable with a view to bringing out the form of the base.

N.F.T., Tamworth.—Glad to hear from you again and congratulations on the award for "Fireside Reverie"—a pleasingly unconventional portrait executed with commendable technique. Two slight weaknesses are: rather too much light on the neck and shoulder, and the 'join' between forehead and the curtain background.

R.T.T., Lithgow.—HC for "Planning," an excellent genre secured with your new Retina. We would have liked to see a little more light coming from the camera side, as the shadows are all on the heavy side.

J.H.F.W., East Brunswick.—HC for "Dusk Vigil," but we would have preferred to see the exposure delayed a few seconds until the sun was directly below the horizon as, at present, the departing orb is too much of an eye-catcher. A lower viewpoint was also desirable with a view to showing rather more of the figure. The tonal rendering of the clouds is excellent.

ROYAL ADELAIDE EXHIBITION 1952 SALON OF PHOTOGRAPHY

The Salon is being conducted jointly by the South Australian Chamber of Manufacturers and the Adelaide Camera Club, and will be held in the Centennial Hall, the largest and most stately hall in Adelaide.

It is anticipated that Their Majesties the King and Queen and Her Royal Highness Princess Margaret will be in Adelaide during the first week of the Exhibition, and that an attendance of over one million can be expected during the season.

Entry forms are available from A. C. Wilcox, Salon Secretary, Royal Adelaide Exhibition, 12 Pirie Street, Adelaide, S.A.

Editorial Notes

PRIZE LIST FOR JUNE, 1951

CLASS A—SET SUBJECT (Outdoors at Night)

Second "Remembrance," C. Williams.
(Equal) "Peace," F. E. Bennett.
Third "Tropical Night," G. S. Christian.
(Equal) "Grand Finale," I. H. Caldwell.
Highly Commended: L. J. Dundon (2), F. Lewis (3).

CLASS A—SET SUBJECT (Pattern and Texture)

Third "Wire Rope," R. F. Manuel.
(Equal) "At Rest," S. G. Piper.
Highly Commended: F. T. Charles, A. F. D'Ombrain, R. F. Manuel (2), G. H. Mansell, J. McAllister (2).

CLASS B—SET SUBJECT (Outdoors at Night)

First "One Winter's Eve," L. J. Clarke.
Second "Harbour Lights," G. Scheding.
Third "Show Night," A. Chodasevicius.
(Equal) "Dawn Patrol," Patsy Robinson.*
"Hold Back the Dawn," Norma Brown.*
Highly Commended: Agnes Archer*, H. P. Carman* (3), Joan Dowell* (2), R. E. Horne*, R. L. Nankervis (2), Patsy Robinson*, J. Rogers.

CLASS B—SET SUBJECT (Pattern and Texture)

Second "Winch Gears," G. Scheding.
(Equal) "Sunflower," R. Harms.
Third "Texture," J. R. Adamson.
(Equal) "Stranded," A. F. Alle.
"Shadows on the Stairs,"
W. M. G. Hoskins.
"Texture," E. Rotherham.
Highly Commended: J. F. Audsley, R. Harms (2), W. M. G. Hoskins, E. C. Leigh, P. H. Lindsay, R. Ritter, F. L. Rose, G. Scheding.

CLASS A—OPEN

First "Wyndham Landscape," C. S. Christian.
Second "At Eveleigh," K. J. Mierendorff.
(Equal) "Blue Gums," A. L. Gooch.
Third "At the End of the Day," L. J. Dundon.
(Equal) "In an Old Garden," F. T. Charles.
Highly Commended: F. E. Bennett, L. G. Chandler, A. L. Gooch, F. Lewis, G. H. Mansell, R. F. Manuel, J. McAllister, S. C. Piper.

CLASS B—OPEN

First "Fireside Reverie," N. F. Taylor.
(Equal) "Old Bakery—Harrietville,"
E. Rotherham.
"Morning Glory," L. J. Clarke.
Second "Sunlit Trees," A. C. Redpath.
(Equal) "A Man and His Dog," M. M. Baker.
Third "Shoulder to Shoulder," J. B. Cole.
(Equal) "Time Pattern," Wm. M. Mathews.
"Gladiolus," B. Greed*.
Highly Commended: J. F. Audsley, D. J. Connolly* (3), R. Harms, Kiki Mathews, Wm. M. Mathews, T. Murray, J. J. Noyce (2), A. C. Redpath, R. Ritter (2), G. Scheding, R. T. Thornton, J. H. F. White*.

*Indicates new competitor.

MY CAMERA AND "PEOPLE"

Vic Johnston

NOTES ON ILLUSTRATIONS (pages 337-334)

Mary Oliver.—An impression of a maternity nurse at a well-known Melbourne Hospital. Electronic Flash exposure, f. 22, Super-XX.

Dame Mary Gilmore.—Creative light still shines brightly in the mind and spirit of Dame Mary, doyen of her craft. Electronic Flash exposure f. 16, Super-XX.

Kylie Tennant pauses for a moment as she commences work on a new novel. Flash-bulb exposure, one globe on camera and one behind subject to the left; f. 22, Super-XX.

John Alden, Shakespearean actor, in his dressing-room. An expert in theatrical make-up, he has been known to take as long as an hour and a-half over the job. Double flash-bulb exposure, one on camera and one to right, f. 22, Super-XX.

John Martin plays the role of the bull-fighter in a Spanish dance presentation. Double electronic, f. 16.

William Constable, artist in stage decor, has his home close to the shores of Sydney's Middle Harbour; in consequence, there is always the possibility of fish for breakfast! Combination exposure, daylight and flash 10ft. from camera, f. 22.

'Spud' Jones, shell-shocked victim of the "Centaur" sinking, reconstructs those anxious moments when he searched the horizon for rescue craft. Flash exposure, globe to right of camera.

James Robb poses for the camera in that pirate's outfit in which he posed so often in the past to Norman Lindsay for the latter's famous paintings of pirate happenings.

George Cann, snake fancier, sometimes finds his pets rather difficult to handle. This applies in particular to this South American box constrictor on account of its great length.

Ivor Cash, well-known expert on foot care, is seen examining a youthful patient's foot. Double flash exposure, one globe on camera, one behind subject, f. 22.

Rose Shaw, flower-seller of Sydney's famed Martin Place, whose rubber gloves tend to match her vivid hair. Single flash exposure in daylight, f. 22.

Michael Szabados, table tennis champion, has little difficulty in finding eager young listeners when it comes to describing his technique. Flash exposure.

Magician Dexter, at rehearsal, demonstrates that continued practice and maintenance of suppleness of fingers are essential for success in his craft.

Walter Magnus, whose culinary achievements are so well known to the gastronomic world. Double Flash exposure, one globe on camera, one to right, f. 22.

Ron Leech, lately prisoner of war, is seen turning to the good earth for rehabilitation after that harsh treatment. Combined exposure, daylight and flash, 10 feet from the subject, 1/200 sec.

"KARRADJIP" FOR JUNE

It was unfortunately necessary to hold over this feature from our current issue. The July A.P.-R. will contain Karradjip's reviews of both May and June portfolios.

PROMOTIONS EFFECTIVE JULY 1st

The following promotions to A Grade are announced: L. J. Clarke, A. C. Redpath, E. Rotherham, and G. Scheding.

WELCOME TO NEW COMPETITORS

A hearty welcome is extended to thirteen new competitors, whose initials are as follows: A.L.A. (Ascot Vale), N.B. (Goulburn), H.A.B. (Lithgow), C.E.C. (Moonee Ponds), D.J.C. (Wabroonga), H.P.C. (Goulburn), J.D. (Goulburn), B.G. (Hamilton), R.E.H. (Hurstville), G.H. (Goulburn), P.R. (Goulburn), J.S. (Goulburn), J.H.F.W. (East Brunswick). Three prize awards and seven HC's were gained by these newcomers—an excellent showing.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Morning Glory, *L. J. Clarke*.—First (Equal), Class B, Open for June. Exp. 1/25 sec., f/16, Super-XX, yellow filter, folding camera.

Title Page:

Burning Off, *G. L. Ebbs*.—Third (Equal), Class B, Open for September, 1950. Exp. approx. 45 secs., f/11, Verichrome, Kodak Junior.

Outdoors at Night—pages 358-366:

One Winter's Eve, *L. J. Clarke*.—First, Class B. Exp. 4 mins., f/8, Super-XX, folding camera.

Domain by Night, *John L. Wray, A.R.P.S.*—Contributed. Exp. 20 mins., f/11, Kodak S.S. Pan., reflex.

St. John's by Night, *J. R. Hopkins*.—Third (Equal), Class A, Set Subject for December, 1949. Exp. B secs., f/4.5, Super-XX, reflex.

Tropical Night, *C. S. Christian*.—Third (Equal), Class A. Exp. 5 mins., f/5.6, Super-XX, reflex.

Harbour Lights, *G. Scheding*.—Second, Class B. Exp. approx. 4 mins., f/4.5, Super-XX, reflex.

Peace, *F. E. Bennett*.—Second (Equal), Class A. Exp. 10 mins., f/4, Pan.-X, miniature reflex.

Show Night, *A. Chodasevicius*.—Third (Equal), Class B. Exp. approx. 10 mins., f/6.3, Super-XX, 2 1/2" x 3 1/2" Plate camera.

Grand Finale, *I. H. Caldwell*.—Third (Equal), Class A. Exp. approx. 2 secs., f/11, Super Pan. Press Type B, Graflex.

The Bridge by Night, *John L. Wray, A.R.P.S.*—Contributed.

The A.P.R. Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"
One prize only in each class to any single competitor.

Highly Commended prints which are reproduced will merit a Reproduction Fee.

Prizes by Kodak Orders are as follows:

CLASS A

First Prize—Value £2/2/-
Second Prize—Value £1/1/-
Third Prize—Value 15/-
Additional Prizes are frequently awarded if the quality of the entries justifies.

CLASS B

First Prize—Value £1/1/-
Second Prize—Value 15/-
Third Prize—Value 10/6

SET SUBJECTS

1951

July	... Closes May 10	... "Tree Study"
August	... Closes June 10	... "Against the Light"
September	... Closes July 10	... "Character Study"
October	... Closes August 10	... "Still Life or Table-Top"
November	... Closes September 10	... "Seascape or Marine"
December	... Closes October 10	... "Record or News"

1952

January	... Closes November 10	... "Bird, Animal or Insect"
February	... Closes December 10	... "Clouds"
March	... Closes January 10	... "Hands"
April	... Closes February 10	... "Australian Landscape"
May	... Closes March 10	... "Silhouette"
June	... Closes April 10	... "Men at Work"
July	... Closes May 10	... "Floral and Decorative"
August	... Closes June 10	... "Street, Road or Track"
September	... Closes July 10	... "Architecture"
October	... Closes August 10	... "Outdoors at Night"
November	... Closes September 10	... "Winter"
December	... Closes October 10	... "Self-Portrait"

"Open" prints which have not won prizes may be re-entered for a *Set Subject*, but not for Open Contests.

Forthcoming Salons and Exhibitions

	Approx. Closing Date	Approx. Closing Date
Northwest International Salon of Photography. Information from: Western Washington Fair Association, Puyallup, Washington, U.S.A.	Sept. 1st	Sept. 16th
Swedish Master Competition. Information from: Lars Wichman, Foto, Box 3221, Stockholm 3, Sweden.	Sept. 1st	not in 1951
Paris Inter. Salon of Pictorial Photography. Information from: Secretary, Societe Francaise de Photographic, 51 Rue de Clichy, Paris, France.	Sept. 1st	Sept. 20th
Houston Annual Salon of Photography. Information from: Miss Katherine Wray, Registrar, Museum of Fine Arts, Houston, Texas, U.S.A.	Sept. 4th	Sept. 20th
Annual Chicago Lighthouse Salon of Stereo Photography. Information from: Salon Secretary, Chicago Lighthouse for the Blind, 3223 W. Cermak Road, Chicago, Illinois, U.S.A.	Sept. 5th	Sept. 20th
Western Ontario International Salon. Information from: A. E. Adams, 923 Maitland Street, London, Ontario, Canada.	Sept. 7th	Sept. 23rd
Columbus International Colour & Nature Slide Exhibition. Information from: Wm. H. Hammons, 600 Morning Street, Worthington, Ohio, U.S.A.	Sept. 11th	Sept. 25th
Oklahoma International Salon. Information from: Louise A. McPhee, 1919 N.W. 20th Street, Oklahoma City 6, Oklahoma, U.S.A.	Sept. 11th	Sept. 30th
Irish Salon of Photography. Information from: Exhibition Secretary, c/o Photographic Society of Ireland, 11 Hume Street, Dublin, Ireland.	Sept. 12th	Sept. 30th
Milwaukee International Salon. Information from: Ray Mies, 1800 N. Farwell Avenue, Milwaukee 2, Wisconsin, U.S.A.	Sept. 14th	Sept. 30th
Buenos Aires International Salon of Photographic Art. Information from: Secretary, International Salon of Photographic Art, Foto Club of Buenos Aires, Sante Fe 1924, Buenos Aires, Argentine.	Sept. 15th	Sept. 30th
P.S.A. 1951 International Exhibition. Information from: P.S.A. Headquarters, 2005 Walnut St., Philadelphia 3, Pa., U.S.A.		
New Zealand International Salon. Information from: R. J. Blackburn, P.O. Box 880, Christchurch, New Zealand.		
Admiralty & Bath Open Exhibition of Photography. Information from: P. B. Lauder, 11a Entry Rise, Combe Down, Bath, Somerset, England.		
Ku-ring-gai Agricultural Society Photographic Exhibition at St. Ives, N.S.W. Information from: K. Girimaji, Salan Chairman, 4th M.P.S. International Salon, Sri Ramamandir Road, Bangalore 4, India.		not until 1952
Mysore Photographic Society Inter. Salon. Information from: K. Girimaji, Salan Chairman, 4th M.P.S. International Salon, Sri Ramamandir Road, Bangalore 4, India.		Sept. 20th
Windlesham C.C. Open International Exhibition. Information from: Hon. Secretary, Windlesham C.C., Hallgrove, Bagshot, Surrey, England.		
Bologna Annual International Exhibition. Information from: Alla Segreteria della Associazione Fotografi Professionisti, Bologna, via Montegranaro 3, Italia.		
Oklahoma Annual Colour Slide Exhibition. Information from: J. E. Kennedy, 1029 Kennedy Buildings, Tulsa 3, Oklahoma, U.S.A.		
Pasadena International Salon of Photography. Information from: D. McKeever, 401 South Lake Avenue, Pasadena 1, California, U.S.A.		
"The Camera" International Photographic Competition. Information from: The Secretary, "Camera" International Photographic Competition, Lucerne, Switzerland.		Uncertain for 1951
International Photographic Salon of Japan. Information from: Secretary, International Photographic Salon, The Asahi Shimbun, Yurakucho, Tokyo, Japan.		Sept. 30th

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

The April meetings of the Society proved extremely interesting to all who attended. On Thursday, 5th, there was a practical demonstration of the new Kodak "Flexichrome" process for making coloured prints—as recently released to the professional field. Preparation of the image for colouring was done by the President, Mr. E. McBride. Although no special photographic facilities were available at the club room, the printing, development of the relief, stripping and transferring were accomplished without incident, thereby showing that the process is not unduly difficult. Colouring of the print was then demonstrated by Mr. Alan Dott, of Ritter-Jeppe森 Studios. All present were impressed with the ease with which the colours can be applied and corrections made. The process avoids the necessity for making colour-separation negatives and appears to fill a long-felt want.

On Friday (20th), at the Radio School, a former member of the Society, Miss Ina Watson, entertained and instructed members and visitors with a fascinating account of her recent visit to Great Britain, illustrated by lantern slides exposed and made by herself. Particular reference was made to her visit to the bird investigation station on Skokholm Island off the coast of Wales.

Owing to indifferent health and pressure of business, Mr. Alan Polglaze has found it necessary to relinquish the office of Hon. Secretary to the Society. The new secretary is Mr. E. R. Cornish, 408 Collins Street, Melbourne (telephone MU4663), who will be pleased to receive enquiries regarding membership.

E.R.C.

THE STEREOSCOPIC SOCIETY

As a result of the increased interest in colour amongst stereo workers, the Society is organising an international series of circulating folios for colour stereoscopic slides only.

The Australian section of the Society has already started a monthly colour folio.

This new colour folio, "In Australia," is under the superintendence of Mr. R. F. Courtney (address, 6 Smith Road, Camberwell, E.6., Victoria), who will be pleased to hear from prospective members.

The long-established print section of the Society is still increasing in membership; every State of the Commonwealth is now represented, and these folios circulate also in England, America and New Zealand.

Enquiries from anyone wishing to take up this fascinating branch of photography will be welcomed by Hon. Sec. Mr. H. A. Tregellas.

H.A.T.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Miniature technique involves no mysterious process, Mr. W. H. McClung told members at the meeting held on April 30. He said that its success depends to a great degree on the care exercised in the prevention and elimination of dust.

Emulsion grain, he said, is the greatest bugbear to successful miniature photography. Factors which

control grain are the type of film, the energy of the developer, and the temperature of the processing solutions.

The speaker illustrated his talk with 36x 'blow-ups' made from portions of negatives of different emulsions processed in high-energy and fine-grain developers.

The competition for a publicity photograph of Newcastle and its industries resulted:

A Grade: 1, W. H. McClung; 2, A. T. Ullman; B Grade: 1, H. Anderson; 2, D. Cook; 3, J. Lillyman.

Point-score progress—A Grade: W. H. McClung, 20; R. Gain, 17; A. T. Ullman, 15; J. Ralson, 11. B Grade: H. Anderson, 13½; J. Carruthers, 7; J. Lillyman, 7; F. Turner, 6; D. Cook, 4½. W.H.M.C.

PICTORIAL PHOTOGRAPHIC CLUB

(Preston, Vic.)

Both April meetings were of an informal nature, but we are believers in this form of meeting as an aid to club fellowship.

On April 9th, a practical club night was programmed. Two sets of lights and two backgrounds, one black and one white, were available and each member so wishing selected a background and a model from among the members, and went to work to produce a portrait. Expert advice was available from the more experienced members. A competition will be held later when members will submit pictures made from negatives exposed at this meeting.

On April 23rd, a discussion night saw many topics of photographic interest brought up, and a number of problems solved. The concluding feature was the screening of a selection of Kodachrome slides by the President, Mr. R. Winther, made in the districts around the Buffalo River, Myrtleford and Mount Beauty.

Enquiries from prospective members are always welcomed by the Secretary, Mr. R. S. Gray, 18 York Street, West Preston, N.18.

E.H.B.

ADELAIDE CAMERA CLUB

The month's outing on April 8th took the form of a photographic inspection of the *Otranto* at the Outer Harbour. The club had the freedom of the ship, and working with a model, Miss Muriel Smart and, at times, the ship's crew, proved a lively and very interesting afternoon.

On April 16th "Posing the Figure" was the subject for the evening, and the lecture was in the capable hands of artist Miss Barbara Robertson. Mr. Jack Beare handled the lights to produce drama and glamour, while model Bernice Koppel gamely faced the barrage of cameras for both black-and-white and colour shots.

The monthly print competition, judged at the meeting held on May 7th, produced seventeen pictures from A Grade and eleven from B Grade members. Merit Certificates were won by Messrs. Evans, Robertson and Wolff in A Grade, and Messrs. Polglaze and Henderson in B Grade. Mentor critic was Mr. Arthur Verco, and critics were Messrs. Beare, Brougham, Evans and Dansie.

K.T.C.

KODAK SALON GALLERY, SYDNEY

VIC JOHNSTON'S PICTURES from "People"

These interesting character studies, including those featured in this issue, are planned as the current Gallery attraction, commencing June 11th. The photographs will subsequently be circulated interstate.

ALBURY CAMERA CLUB

Results of the monthly competitions judged at the May meeting were: 1, F. Jaggar; 2 and 3, W. Dowling.

As an experiment in judging, a ballot was taken on the nineteen prints entered. Then, before the ballot papers were examined, the President was asked to give his judgment on the pictures. After he had made his selection, the ballot papers were examined and it was found that his selection had gained second place. The discussion which followed the judge's selection was most interesting, in showing how personal likes and dislikes affect the results.

The evening continued with a demonstration of dry mounting by the President, with members trying their hand afterwards.

At the July meeting, members are asked to bring their cameras and tripods for a portrait night.

Preparations are well under way for the members' exhibition to be held in June. Kodak Ltd. has kindly promised a loan collection of prints to lend flavour to the display.

The outing to Table Top was attended by fourteen members and friends and all enjoyed a good day. Under ideal weather conditions, members commenced the ascent and most were content to make the Hume Weir Lookout their objective, although four enthusiastic members pushed on to the summit.

Inclement weather kept many members away from the April meeting, the main feature of which was the screening of a selection of Kodachrome slides.

The results of the monthly competitions were:

B Grade—1, F. Jaggar; 2, Mr. Eisenhower.

There was no A Grade competition because of lack of entries.

Unfortunately for the club, two of its keenest members have recently left the district, Mr. Parry to Tasmania and Mr. B. Lenscak to Melbourne. The best wishes of members go with these two good friends.

E.J.H.

DEVONPORT CAMERA CLUB

It was with regret that the resignation of our Secretary, Mr. A. Kent, was received. Mr. Kent has been a very valuable asset to the Club, and members wish him every success in his new venture in Hobart.

On the 3rd of March Mr. K. Allen, Branch Manager of Kodak Ltd., Launceston, lectured on colour photography, and traced it from its early history to the latest in colour printing. He continued by fully outlining the procedure of the Dye Transfer process, explaining carefully the mechanics of each stage and pointing out the difficulties that are likely to arise. He completed his lecture with a description of colour filters, their uses, and effects.

A practical night was held on 16th March in the darkroom of the Acting Secretary. Various enlarging techniques were demonstrated.

The meeting of 30th March was in the hands of Mr. T. A. Beswick, who gave an instructive lecture and demonstration on the methods of print toning. He used a number of his own prints of international repute to illustrate his lecture, and then gave a practical demonstration of sepia toning and the control of the warmth of tones by different treatment in the bleaching and sulphiding baths.

L.H.

BOYNE VALLEY CAMERA CLUB (Q'LAND)

This new and enthusiastic camera club has been recently formed at Littlemore, on the Boyne Valley Line, Queensland.

The initial meeting was held on April 23rd, when there was a good attendance, resulting in the election of the following office-bearers: President, R. Miller; Vice-President, J. Hammond; Treasurer, Mrs. O. Miller; Hon. Secretary, S. Burrows.

Activities include bi-monthly contests and monthly field days. The suggestions in the Kodak bulletins "How to Form a Camera Club" are being used as a basis for a constitution.

S.B.

Forthcoming Salons and Exhibitions

	Approx. Closing Date		Approx. Closing Date
The Camera Club International Colour Print Exhibition. Information from: E. C. Codd, Hon. Secretary, 23 Manchester Square, London, W.1, England.	Oct. 7th	Chicago Colour Stills Exhibition. Information from: Russell Kriete, 4949 Byron Street, Chicago 41, Illinois, U.S.A.	Oct. 21st
Nottingham Salon. Information from: Exhibition Secretary, J. B. Saunders, 43 Devonshire Road, Sherwood, Notts., England.	Oct. 12th	Chicago International Colour Slide Exhibition. Information from: John S. Darling, 9321 So. Bishop Street, Chicago 20, Illinois, U.S.A.	Oct. 18th
Southampton Exhibition of Photography. Information from: Exhibition Secretary, 30 Carlton Crescent, Southampton, Hampshire, England.	Oct. 24th	1951 Chicago International Exhibition of Photography. Information from: The Secretary, Mrs. Loren M. Rooy, 700 Sheridan Road, Chicago 26, Illinois, U.S.A.	Sept. 29th
Brussels International Exhibition of Photo-graphic Art. Information from: Mr. De Vioire, Arts Photographica, 4 Rue des Tournes, Brussels 4, Belgium.	Oct. 15th	Columbus International Exhibition of Photography and Bexley International Colour Slide Exhibition. Information from: Fred H. Braunlin, 456 Elsmere Street, Columbus 6, Ohio, U.S.A.	Oct. 9th
Tangiers International Salon of Photography. Information from: Stanley Abensur, Bank Pariente, Tangiers, Morocco.	Oct. 1st	Graflex 1951 Photo Contest. Information from: Contest Manager, Graflex Inc., Rochester 8, N.Y., U.S.A.	Oct. 1st
International Salon of Photographic Art, Santiago, Chile. Information from: Secretario, Club Fotografico de Chile, Calle Huerfanos 1223, Oficina 14, Santiago, Chile.	Oct. 10th	Indiana International Salon of Photography. Information from: Richard A. Levi, 1408 East Pde. Drive, Evansville 13, Indiana, U.S.A.	Oct. 8th
International Cuban Salon of Photography. Information from: Club Fotografico de Cuba, O'Reilly No. 366 Altos, La Habana, Cuba.	Oct. 30th	Mississippi Valley International Salon. Information from: Noel F. Delporte, 586 Stratford Avenue, St. Louis 5, Mo., U.S.A.	Oct. 25th
Annual Victorian International Salon, British Columbia. Information from: Irvine Dawson, 680 Victoria Avenue, Victoria B.C., Canada.	Oct. 5th	Barmera Show Photographic Section, South Australia. Information from: Convenor, Photographic Section, P.O. Box 57, Barmera, South Australia.	Oct. 14th

Y.M.C.A. CAMERA CIRCLE

The monthly competition "Speed or Action" was held on the 26th April with the following results:

A Grade: 1, B. Staveley; 2, V. Springett; 3, B. Staveley.

B Grade: R. Webb.

At the same meeting, club member Mr. E. Slater gave a demonstrated lecture on "Photo-Micrography." The lecture was illustrated with slides which gave the club members an insight into modern equipment and the type of work that can be produced. However, Mr. Slater's main aim was to show members that apart from a microscope, expensive equipment was not needed, and that a camera was not even necessary. He demonstrated this point by taking a blood sample from one of the members and making a slide; then, using an ordinary pearl lamp as a light source, a flask of water to diffuse the light, a microscope and a light-tight cardboard box, he exposed a sensitised plate which he immediately developed and placed in the projector. The result was instant proof how simply photo-micrography can be done.

On May 10th another club member, Mr. Friend, screened his collection of hand-coloured slides on National Park. Considerable interest was shown in the materials and methods used in the hand-colouring of slides for projection.

On June 7th the Camera Circle is to have a lecture on "Filters—Their Use and Misuse," and on June 24th the monthly competition is to be a "Child Study."

Come along to Room "K," Y.M.C.A., Pitt Street. You will indeed be made welcome. V.I.S.

SYDNEY SCIENTIFIC FILM SOCIETY

This society meets regularly at the Wallace Theatre, University of Sydney, the May meeting being on May 28th. On this occasion, the films screened were "Bubble-Model of a Metal" and "Atomic Physics." Membership is 10/6 per annum, but scientific societies and industrial organisations may become members on a special basis. Address: The Secretary, Sydney Scientific Film Society, c/- Science House, 157 Gloucester Street, Sydney.

MELBOURNE CAMERA CLUB

DIAMOND JUBILEE

1891-1951

Exhibition of Photographs by Camera Clubs of Australia in Melbourne Town Hall on 15th and 16th October, 1951.

Afterwards Interstate prints will be shown in the Kodak Saloon Gallery from 18th to 27th October. Number of entries from each club will be allotted according to space available.

Full particulars being mailed to all club secretaries.

CAIRNS CAMERA CLUB

The fourth Tuesday in March ushered in a new (and the third) year in the club's existence.

The retiring President (L. Law), in a summary of the year's activities, advised that the points system be discontinued.

Office-bearers for the forthcoming year: President, T. Murray; Secretary-Treasurer, S. Corkill; and a supporting committee.

Points aggregate for the past year: T. Murray, with N. Ferguson a close runner-up.

Some 25 prints were submitted for the annual competitions. Judges: L. Law and W. Orthman, A.R.P.S.

Results—A Grade: No entry. B Grade: Print of the year, T. Murray; Best Four Prints, S. Corkill. C Grade: Print of the Year, Mrs. A. Dry; Best Four Prints, H. Coleman.

The judges commented favourably on the composition and pictorial quality of C Grade Print of the Year, stating that, although marred by surface defects, this was an outstanding picture.

An impromptu demonstration of control by powdered graphite was given by W. Orthman, A.R.P.S., on some of the entries. He stressed the point that print control by this method should be on matte paper, preferably hardened and surface prepared by pumice powder.

The monthly meeting was held on April 24th at Cairns School of Arts. About twenty-four, including three new members, were present. On display was quite a large number of prints, some of which will, in due course, be forwarded to support the Kingston State School Show.

The field day took the form of a basket picnic at Behana Creek. Conditions were ideal as regards lighting and clouds, but subject matter proved difficult—it being mostly of a contrasty nature.

Highlight of the outing: D.H. requested permission to 'take' a bunch of bananas. The owner, a Southern European, thought the Iron Curtain had lifted and a spate of words followed. Explanations, a pacified small-holder, and a proffered glass of wine followed. Later, farewelled by a chuckled remark: "Taka da bunch."

Lecturer at the meeting was Lionel Law, who spoke on "Still Life and Table Top." The use of an empty frame was shown as a time-saver in determining the best composition of the set-up in mind and, unless a dramatic effect is intended, a soft or even a weak light is preferable.

T.M.

BRISBANE CAMERA CLUB

At the meeting held on 7th May Mr. H. A. Snape, of Kodak, Brisbane, lectured on the art of the late Dr. Julian Smith. It was an interesting and informative discussion in which Mr. Snape gave the club members some idea of the photographic genius and character of this outstanding man.

The club has increased its agenda so that two meetings a month are now held, one given over to lectures or demonstrations, the other to general discussion and criticism of members' prints.

Another move made to increase the help the club gives to its members is the formation of discussion groups to enable local members to meet informally and discuss individual problems. The first of such meetings was held by the Western Suburbs members at the residence of Mr. and Mrs. Murry, and it was highly successful. It is apparent that members individually, and the club generally, will benefit from such gatherings.

M.R.B.

PHOTOGRAPHIC SECTION INNISFAIL AND DISTRICT SHOW SOCIETY

S. J. Balma, A.P.-R. contributor and founder of the Innisfail Camera Circle, is anxious, in his official capacity as steward, to obtain a good display of Open Class entries for the above section. The Open Section covers three classes: 31 Landscape, 32 Character Study, 33 Flower Study. There are prizes of £1/1/- and 10/6 in each class. Entry fee is 2/6 per print, each of which should be titled but not signed. Closing date is June 23rd. Address: Innisfail Show Society, Innisfail, Queensland.

The 'Last Page'

Good friend E. Royston Cornish is the incoming Secretary of the Photographic Society of Victoria. Enquiries regarding the Society's activities would be welcome at 408 Collins Street, Melbourne, C.1.

* * *

We will be publishing, at an early date, a souvenir portfolio of the 7th Annual Members' Exhibition of the Y.M.C.A. Camera Circle (Sydney).

* * *

S. H. Layton (Tamworth) visited Sydney at the end of April; his enthusiasm for 24 x 36mm. colour photography appears to be very much on the increase.

* * *

Those fortunate enough to be on the list of recipients of Sam Vogan's *Dittoletter* certainly obtained a feast of photographic information when they received issue No. 6, dated December 1st. The wide range of topics covered can be gathered from the following paragraph headings: attendance at a lecture by Louis Bromfield, "the great apostle of conservation of Malabar Farm"; three days at Rochester; the visit to Toronto of the P.S.A. Secretary for Foreign Portfolios; attendance at the P.S.A. Baltimore Convention; popularity of the modernistic type of colour transparency in colour salons; a visit to the famous Longwood Gardens Estate; and a trip to Detroit as a colour judge. The complete *Dittoletter* occupied no less than thirty-four foolscap pages, of which nearly one quarter was most interestingly devoted to the P.S.A. 1951 Convention at Baltimore.

* * *

A loan collection of A.P.-R. prizewinning prints was made available to Wagga Wagga Camera Club by way of addition to the Club contribution to the Jubilee celebrations in that area. Residents interested in photography are invited to contact the Hon. Secretary, Mr. Owen Finch, 25 Fox Street, Wagga Wagga.

* * *

Scott Polkinghorne's colour photographs of Ayers Rock and 'points West' attracted a great deal of favourable attention in a recent issue of *The Australian Women's Weekly*.



Vandals!

(See G. W. R. Latham's list of visitors to Ayers Rock, "A.P.-R." for May, 1951, p. 300.)

Popular Photography (U.S.A.) has again announced its 25,000 dollar International Photographic Contest. Final closing date for entries is July 14th. Address: Contest Editor, *Popular Photography*, 185 North Wabash Avenue, Chicago 1, Illinois, U.S.A.

* * *

Dr. L. A. Love (Melbourne) sailed for England by the *Orcades* on May 23rd.

* * *

From J. Corbin (Eastlakes) comes the news that A.P.-R. contributor W. Cottrell died in Heidelberg Hospital a few months ago. This contributor was well known for his striking close-ups of animals and insects, and a selection of reproductions from his photographs appeared in the A.P.-R. for December, 1940, pp. 552 to 555.

KODAK LTD. (London) PHOTOGRAPHIC INFORMATION BUREAU FOR FESTIVAL OF BRITAIN VISITORS

An Extract from an Export Sales Letter.

In order to encourage photography during the Festival of Britain, Kodak Limited are opening a Photographic Information Bureau at Kodak House, Kingsway, which is only a few minutes' walk from the Festival Exhibition. In a specially designed, pleasant lounge on the ground floor of our Head Office building, visitors will be welcomed by a staff of experts qualified to answer every photographic enquiry.

On the walls will be photographs of the kind which visitors would themselves like to take—pictures of famous buildings, villages and beauty spots in the United Kingdom. Also displayed will be transparencies of places of interest in London.

Festival visitors will be able to find out where to go, what to photograph, how to photograph it. The Bureau will be opened to the public on the 24th April and will remain in operation for the duration of the Festival. Opening hours will be Monday-Friday, 9 a.m. to 5.30 p.m., Saturday, 9 a.m. to 12 noon.

We shall be delighted to see visitors from your country at the Information Bureau, which exists purely to help visitors and is not concerned with the sale of goods. If visitors wish to purchase or discuss current cameras, equipment and photographic materials they will, however, be able to do so in the Kodak Shop, which occupies another part of the ground floor premises at Kodak House.

On the mezzanine floor at Kodak House, part of our Commercial Reception Hall will be given over during the Festival of Britain to a Fox Talbot Memorial Exhibition. Many original specimens of photographs made by and equipment used by William Fox Talbot, "The Father of Modern Photography," will be brought to Kingsway from Laycock Abbey for this Exhibition. Alongside the Fox Talbot exhibits will be examples of the latest materials and processes to illustrate the developments which have been based upon Fox Talbot's pioneer work.

These two special features cannot fail to add to the interest and pleasure of a visit to London during Festival Year. Bring them to the notice of any of your friends who are intending to visit London this summer.



THE ART TRAIN

Interior of one of the carriages.
(Photograph by the "Brisbane Telegraph" Feature service)

ST. KILDA WELFARE ORGANISATION COMPETITION

The official St. Kilda Welfare Organisation is holding an amateur photographic competition. There will be ten sections in which to enter photographs, with prizes in each section. Entry fees in each section are 6d. for children under twelve and 1/- for adults, with all proceeds in aid of the St. Kilda organisation's welfare funds. Mr. Jack Cato, Mr. Peter Fox, Mr. Athol Shmith and Mr. Keith Manzie are the judges. Any further information can be obtained from the Hon. Secretary, St. Kilda Welfare Organisation, c/- The St. Kilda Town Hall, Melbourne. All entries are to be lodged prior to 1st July.

* * *

Only one Australian name was to be seen in the prize list for the *A.P. Annual Lantern Slide Competition*. This was in Class V, Natural History: "Dragon-Fly" by F. S. Tivey, Melbourne—Certificate of Merit.

* * *

From one or two club secretaries come personal notes suggesting that younger members are becoming increasingly interested in the niceties of equipment and accessories at the expense of actual picture-making—a state of affairs somewhat to be regretted.

* * *

The Australian Museum, Sydney, has announced its new series of luncheon-hour cinema screenings. These are on the first and third Wednesdays at 1.15 p.m.

* * *

The correspondence columns of the "*S.M. Herald*" during mid-March were brightened by some lively correspondence as to the accuracy of Mosaic law as a reliable guide for the distinguishing between poisonous and non-poisonous fish. A contributor to the correspondence was D. D. Stead (March 13th, 1951). Most important point in D.D.S.'s letter was his statement that eels are quite O.K. either way; they possess "microscopic scales deep-set in their skins"!

* * *

At the end of May, the N.S.W. District of the A.J.A. arranged a Press Photographers Jubilee Exhibition and Competition. Entries were divided into nine sections, with awards in each sections. The prints were displayed at Legacy House from May 29th onwards, and later an interstate tour is to be arranged.

Photography received a prominent showing in the three specially fitted railway carriages that comprise *The Art Train*, organised by the Queensland Government as a major activity in connection with the Commonwealth Jubilee celebrations. The train is to tour the outlying

districts of Queensland, with a view to taking art, literature and photography to the people. The train will be on tour for approximately twelve months, during which time some sixty towns will be visited, while, where possible, lectures will be given. The photographic display comprises forty individually framed exhibits covering all types of photography.

* * *

The idea of plate-marking prints appears to have gone out of favour in recent years. For those who might like to try their hand at this very attractive form of presentation, we commend the article "Making and Using Plate-Marking Boards" by Leslie G. Sandys, which appeared in *The British Journal of Photography*, issue of Dec. 15, 1950.

HYPERSENSITIZING

"Amateur Photographer," July 21st, 1950.

The method of hypersensitizing a film by exposing it, after taking it from the camera but before developing it, to the vapours of a solution giving off a small amount of sulphur dioxide, has become fairly well known in the last year or two, and has probably been used by many amateurs. It is, however, rather an awkward process, because it requires the use of a fair-sized biscuit tin or other container, which has to be rendered temporarily light-tight.

Some recent experiments carried out in the Kodak laboratories point the way to a far simpler and more convenient way of obtaining much the same result. All that is needed is to immerse the exposed film for one minute in a one per cent. solution of sodium perborate, wait for one or two minutes, and then, without washing the film, to develop it in the ordinary way in a developer containing a minimum of 0.25 gram per litre (about 2 grains per pint) of potassium bromide. The rate of development is slowed a little by the treatment, so that it is advisable to give a little longer time than usual, but no significant change in graininess or colour-sensitivity is produced. The effective speed of the film is about doubled by this treatment, but as the increase is less the greater the contrast to which the film is developed, it is hardly possible to be very exact about the grain in speed. There is usually a little fog, which makes the speed-increase look rather greater than it really is; if the fog is serious, the addition of about 0.14 per cent. of potassium bromide to the perborate solution is advised.

It's New, Handy and Dependable . . .

BROWNIE SAFELIGHT LAMP

The handiest safelight obtainable—all you need do is to remove the bulb from your room light, plug in the Brownie Safelight Lamp, and you're 'all set' for darkroom work with a really safe safelight.

Tested to give the maximum light consistent with the safety of your photographic materials. Each lamp consists of two parts: a black plastic top containing the standard bayonet adapter, and a coloured, cup-shaped plastic moulding which constitutes the safelight. The two parts screw together in a light-tight joint.

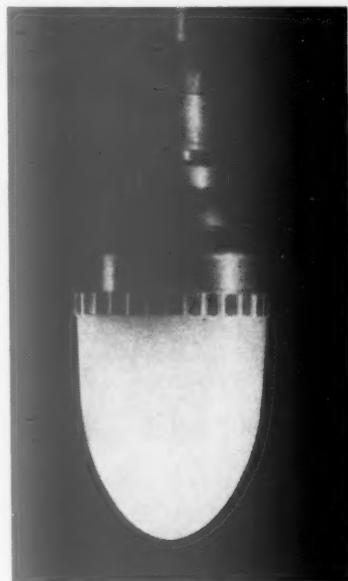
Spare Brownie safelights are obtainable separately to fit into the top lampholder. They are supplied in three colours—red, yellow and amber. Red, for orthochromatic negative materials (e.g., Kodak Verichrome film); Yellow, for bromide and chloride papers (e.g., Kodak Bromide and Velox papers); Amber, for chlorobromide papers (e.g., Kodak Bromesko paper).

Prices: Safelight Lamp, £1/10/9 (without globe)

Spare Safelights, 16/6 each

Recommended globe: 25 watt

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8/-

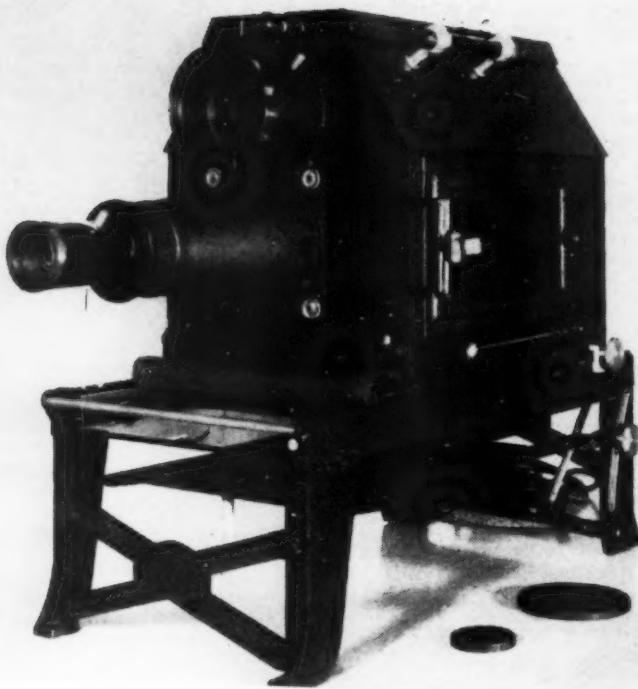
Each set contains six quality Colourcraft pencils—blue, green, yellow, red, brown and black—one bottle of medium, cotton wool and applicators. Included also is an invaluable folder giving complete instructions—preparation and application of colours, colour chart for blending colours, and sections on Colouring Portraits (detailed instructions for hair, flesh and eyes) and Landscape Colouring (how to tint skies, trees, grass, ground, mountains, water and sand).

From Kodak Dealers Everywhere

COLOR KWIK OIL SOLUBLE CRAYON OUTFIT

These handy and reliable crayons are the answer to those colouring problems of yours, for they are so simply applied and controlled . . . no waiting while colours dry . . . so clean—will not spill or stain.

For better projection of opaque objects and slides



... the ROSS EPIDIASCOPE

The Ross Epidiascope is designed to provide the best and most satisfactory projection of opaque objects, and lantern slides, and is constructed with the skill and excellence that characterise all ROSS products. Ideally suited to classroom demonstrations, the Ross Epidiascope Lamphouse measures only $16\frac{1}{4}'' \times 12\frac{3}{4}'' \times 16''$ and can easily be lifted on and off the handsome die-cast base which carries the opaque object stage.

When projecting (episodic) opaque objects an area $6'' \times 6''$ is included. If it is desired to project portions of a larger object, e.g., a map or document, the lamphouse easily slides backwards and forwards, so that any desired portion of the object may be projected. The large carrier stage and the considerable space between the stand legs enable really large objects to be accommodated.

A convenient pointer, on a universal "ball" mounting, protrudes through the lamphouse side. With this, the demonstrator can draw attention to any detail on the projected image. The unique illumination system employs a 1000-watt projection lamp in a "lighthouse" housing carrying reflectors and condensing lenses. These direct the light on to the two large side mirrors which in turn illuminate the object under observation.



The change-over to Diascopic (lantern slide) projection is instantaneous. A single movement of a lever at the rear of the body rotates the lamp unit, so that all its efficiency is directed through a separate condenser system, and thus through the transparency and the lower (diascopic) lens. Focusing is accomplished in both cases by turning the spiral mount of the appropriate lens until the image is sharply defined.

The Ross Epidiascope is simple and safe; its operation can be entrusted to intelligent pupils. It is suitable for use on any A.C. or D.C. electric light supply when fitted with a lamp of the appropriate voltage.

It is marketed complete with Episcope and Diascope lenses, condensers, double lantern slide carrier, mirrors, and 15ft. rubber-covered lead, but without lamp.

Visual Education

Modern scholastic methods are fully met by the use of the Ross Epidiascope. Its ability, simply and safely, to project a crisply defined and well illuminated image of solid objects, documents, maps, books, etc., in addition to lantern slides and other transparencies in black and white or colour, makes it the ideal instrumental aid to all teachers and lecturers. By means of simply fitted attachments, 35mm. strip films (single or double frame) and mounted microscope specimens can also be projected on to the screen.

For projection to the maximum sizes a properly darkened room is necessary, but where only a small image is desired it is usually possible to project a satisfactory picture if artificial lights are extinguished and light window shades drawn.

The Ross Standard Epidiascope is officially approved by the London County Council and the majority of Educational Committees throughout Great Britain. It is in use in schools and other institutions and Government departments throughout the world.

Solid or Opaque Objects

In order to provide reasonable uniformity of projected picture size when projecting opaque objects 6" x 6" and lantern slides 3½" x 3¾", the Ross Epidiascope is fitted with specially calculated lenses of specifically chosen focal lengths.

The Diascopic Projection Lens has a focus of 10" f/5.4. The Episopic Projection Lens has a focus of 17" f/4.15. Both these lenses are highly corrected and of such aperture that a very brilliant screen image is assured.

The size of image given at different distances from the screen is shown in the following table:

SCREEN DISTANCES AND PICTURE SIZES

Distance	Diascope		Episcope		Distance	Diascope		Episcope	
	Ft.	Ins.	Ft.	Ins.		Ft.	Ins.	Ft.	Ins.
12	3	2	3	9	35	9	9	11	10
15	4	0	4	10	40	11	2	13	8
20	5	6	6	7	45	12	7	15	5
25	6	11	8	4	50	14	0	17	2
30	8	4	10	1					

Accessories

The Ross 35mm. Film Strip attachment incorporating the Pullin Optical Co. film transporter, provides the ideal method of projecting 35mm. coloured or monochrome films, single (3½" x 1") or double frame (1" x 1½"). The attachment is complete with Ross projection lens.

The Ross Micro Slide attachment provides a simple and convenient means of projecting mounted microscope specimens with both high and low power micro objectives as required. The most suitable objectives are 2½" or 1½", but any O.G. from $\frac{1}{16}$ " upwards can be adapted.

Prices and further details on request.

A demonstration of the Ross Epidiascope may be arranged at your nearest Kodak Branch.

KODAK (Australasia) PTY. LTD. SOLE AUSTRALASIAN DISTRIBUTORS

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

4657—Kine Exakta, f/1.9 Primoplan coated lens, 1/1000 sec. to 1/25 sec. and slow speeds, always-ready case £73/10/-
 4671—Leica IIIC, f/2 Summar coated lens, always-ready case, lens cap £135
 4650—Kodak 35, coupled rangefinder f/3.5 Kodak anastigmat lens, always-ready case £35
 4634—Flexaret II, f/4.5 coated Meopta lens, Prontor II shutter, outside synchronisation, Kalart flash unit, always-ready case £37
 4658—Kine Exakta Varex, f/2 Biotar coated lens, reflex prism finder and case, f/5.5 15cm. Meyer telephoto lens, f/4.5 Helioplan W.A. lens, 2 extension tubes, 3 filters, always-ready case £167/10/-
 4661—Semm-Kim, 24 x 36mm., f/2.9 Cross coated lens, 8-speed shutter, synchronised, always-ready case £21
 4390—Six-20 Kodak "A," f/4.5 Anastar lens, 8-speed shutter, box, instr. £21
 4367—Ensign Auto-Range, coupled rangefinder, f/4.5 Ensar lens, always-ready case £28
 4676—Kodak 35, coupled rangefinder, f/3.5 K.A. Special lens, filter, portrait lens, lens hood, always-ready case £30
 2753—Zeiss Ikon Nettar, 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$, f/4.5 Nettar lens, Compur-Rapid shutter, case £17
 4565—Clarus, 24 x 36mm., coupled rangefinder, f/2.8 Wollensak Velostigmat coated lens, filter, always-ready case £40
 2658—Welta Welti II, 24 x 36mm., f/2.8 Tessar lens, 9-speed Compur-Rapid shutter £28/10/-
 4677—Wirgin, 24 x 36mm., synchro., f/2.9 Radionar lens, Prontor II shutter, delayed action, always-ready case £20
 4672—Ensign Selfix 420, f/4.5 Ensar lens, 8-speed Epsilon shutter, leather-lined carrying case. Price £19/10/-

CINE

4209—Kodak anast. telephoto 2 $\frac{1}{2}$, f/2.7, for 16mm. magazine cameras £28/10/-
 4211—Victor 16mm. cine projector, Model II, 250-watt, leads, plugs, case, transformer £40
 4219—Cine Master, 8mm. camera, Model II, f/2.5 Univar lens, always-ready case £47/10/-
 4236—Kodascope 16mm. rapid splicer £2/15/-
 4243—Miller double-rail 8mm. camera, variable speeds, f/1.9 Dallmeyer lens, case £33
 4244—Six 16mm. 400ft. feature films, in cans, ea. £6
 4209—Cine-Kodak titler, box, instr. £4
 4249—Liesegang Janulus projector, 240-volt, 100-watt lamp, f/4.5 Parastigmat lens, screen, six film strips £18/10/-
 4251—Kodascope Model EE projector, 200-watt, 25-volt lamp, spare lamp £45

LENSSES

4402—3 $\frac{1}{2}$ W.A. Holostigmat, f/6.3 £4 15/-
 4406—Kodak projection anastigmat, 105mm., f/4.5, cap £12
 4409—Roussel Tylor enlarging, f/6.3, 3", coated, £4
 4411—Som-Berthiot telephoto, f/3.5, 100mm., coated. Price £24
 4788—Tessar portrait, 10", f/4.5, cap £28
 4224—Tessar, f/4.5, 15cm., hood £10 10/-

SUNDRIES

4096—Rolleiflex plate back, 1 plate holder, £5/10/-
 4536—Metrovick cine electric exposure meter, case, instructions £5/7/-
 4545—Palec electric exposure meter, case, instr. Price £9/10/-
 4182—Saga 35mm. stainless steel developing tank. Price £1/10/-
 4544—Wray universal finder for Leica cameras, £20
 4510—Ensign Optiscope No. 6, Aldis 10' projection lens, slide carrier, 240-volt, 250-watt globe, carrying case £22/10/-
 4518—Kodak Precision Enlarger, f/4, 11cm. Ross Resolux lens (coated), 2 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " universal negative carrier, tri-colour filter mount, filters £85
 4526—Kodak 3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ all-metal printing box, globes. Price £11
 4535—Kodascope 8-40 carrying case, lined, covered. Price £4/6/-
 4538—Gnome Universum 35mm. enlarger, 5cm., f/3.5 Ross Resolux lens, table model, auto-focus, lamp £45
 4549—2 $\frac{1}{2}$ " x 3 $\frac{1}{2}$ " Sun-Ray enlarger, negative carrier, mask, lamp, f/4.5, 3 $\frac{1}{2}$ " Wollensak Velostigmat lens, flange, cap, instr. £33/10/-

KODAK STORE, 386 George Street, Sydney

CAMERAS

4079—Flexaret, f/4.5 lens, case £28
 4083—Ensign Commando, f/3.5 Ensar lens, coupled rangefinder, case £45
 4064—Voigtlander Brilliant, case £10
 4029—Leica IIIA, f/2 Summar lens, case £95
 4028—V.P. Exakta, f/2.8 Tessar lens £35
 4008—Ensign Auto-Range, f/4.5 lens £30
 4047—Ensign Commando, f/3.5 Ensar lens, cable release £45
 4060—Retina II, f/2 Xenar lens, always-ready case, £59
 1844—24 x 36mm. Gamma, f/3.5 lens, coupled rangefinder £56
 1792—Ensign Selfix 420, f/6.3 lens £11/10/-
 1848—Kinax I, f/4.5 coated lens, 1/350 sec. shutter. Price £18/10/-

LENSSES

1322—Biotar, f/2, 4cm., with finder for Contax £45
 1318—Georz Dagor W/A, f/9, 18.5cm. £20
 3729—Pentac, f/2.9, 8" £13/10/-
 1316—Cooke, f/6, 12 $\frac{1}{2}$ " £30
 1324—152mm. Cine-Kodak Telephoto for 16mm. camera £37/10/-

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

UA417—Ensign Auto-Range, Ensar f/4.5 lens, 8-speed Epsilon shutter to 1/150th sec., T. and B. coupled rangefinder. Excellent condition. Price £34/10/-
 UA480—Contax III, f/1.5 Sonnar lens, shutter ($\frac{1}{2}$ sec. to 1/1250 sec.), built-in photo-electric meter, coupled rangefinder, always-ready case. Good order £125
 S 5708—Six-20 Kodak A, Anastar f/4.5 lens, 4-speed Epsilon shutter. Perfect order £18/10/-

UA763—Six-20 Brownie E, Meniscus lens, built-in portrait lens, yellow filter, flash synchro. Good order £2/12/6
 UA764—2A Box Brownie, Meniscus lens, 8 exp. (2½" x 4½") on 116 film. Good order, £1/7/6
 UA767—Purma Special, Beck f/6.3 lens, 3-speed F.P. shutter to 1/450 sec. With 24" portrait lens. Perfect order £6/7/6
 UA769—Ensign 2½B Box, Meniscus lens, 81 exp. (2½" x 3½"). With 3 Ensign EC.20 films. Excellent order £1/7/9
 UA774—IA Pocket Kodak, Meniscus lens, 8 exp. (2½" x 4½") on 116 film, leather case, portrait lens £4/12/6
 UA777—Six-20 Jiffy Kodak, Twindar focusing lens, 6A portrait attachment, 3 Ensign 62 films. Perfect order £5/17/9
 S/S779—Ensign Ranger I, Ensar f/6.3 lens, 3-speed Trikon shutter, 8 exp. (2½" x 3½") on 120 film. Perfect order £11/18/6

CINE

UA133—16mm. Siemens converted sound projector, 5cm. Meyer Gorlitz lens. Complete with 12" speaker £115

SUNDRIES

UA471B—2" Series VII adapter ring, 50.5mm., 10/-
 UA471C—2" Series VII retaining ring 7/-
 UA758—Kodak P.C. auto-focus enlarger, built-in resistance, set of masks, screw clamp on column. Good order £25

KODAK STORE, 250-252 Queen Street, Brisbane

CAMERAS

SH707—Rolleiflex Standard, f/3.8 Tessar lens, leather case, green filter, 2 proxars £47/10/-
 SH724—Agfa Isorette, f/4.5 Apotar lens, Compur shutter £18/10/-
 SH729—Retina II, f/2 Xenon coated lens, coupled rangefinder, case £65
 UA8853—Retina I, f/3.5 lens, always-ready case. Price £19/10/-
 UA8577—Ensign Commando, f/3.5 Ensar lens, Epsilon shutter, case £50
 UA8826—Six-20 Kodak A, f/4.5 lens, 4-speed shutter. Price £19/10/-
 UA8628—Ensign Auto-Range 220, f/4.5 lens, Epsilon shutter £32
 UA8716—Flexaret II, f/3.5 lens, Prontor II shutter, always-ready case £42
 UA7115—Ciro-Flex, f/3.5 Velostigmat lens, case. Price £38/6/-
 UA8753—Retina I, f/3.5 lens, Compur shutter, £25
 UA8823—Retina I, f/3.5 lens, leather carrying case. Price £26/10/-

LENSSES

SH214—Taylor, f/3.5, 8½", brass mounted £20
 SH549—Ross Wide Angle, f/4, 5" £20
 SH654—Zeiss Tessar, f/4.5, 18cm., with flange, £25
 SH609—Ross Xpres, f/4.5, 8½", in iris mount with flange £27/10/-
 UA8453—Cooke Aviar, f/4.5, 7" £16
 UA8668—Taylor Hobson Cooke Portrait, f/5.6, 13", Series VI £20

CINE

SH582—Stewart Warner 8mm. camera, f/3.5 lens. Price £15/10/-
 SH716—Kodascope 50R, lamp, resistance, leads, fitted case £37/10/-
 SH682—Kodascope Model D, lamp, resistance, leads. Price £20
 UA8652—Ditmar 8mm. camera, f/2.5 Berthiot lens, two speeds, case £32
 UA8797—Kodascope Model C, resistance, leads, £20

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

KUA8432—Leica IIIB, Summar f/2 lens, yellow and green filters, always-ready case, £100
 KUA8425—Voigtländer Bessa, 2½" x 3½", f/3.5 Skopar coated lens, speeds 1 to 1/400 sec. B, always-ready case £22/10/-
 KUA8421—Super Baldina, 24 x 36mm., f/2.8 Xenar lens, Compur-Rapid shutter, couple rangefinder, always-ready case £28/10/-
 KUA8420—Retina I, f/3.5 Ektar coated lens, Compur-Rapid shutter, always-ready case £25
 KUA8412—Voigtländer Bessa, 2½" x 3½", f/3.5 Skopar lens, coupled rangefinder, speeds 1 to 1/400 sec. B., leather case £35
 KUA8314—Flexaret III, coated lens, always-ready case £32/10/-
 KUA8390—Kodak Recomar, 2½" x 3½", f/4.5 Xenar lens, speeds 1 to 1/250 sec. B., 4 S.M. slides, Kodak Adapter Back, 24 x 36mm., leather case £35

CINE

KUA8429—8mm. Cine-Kodak camera, Model 20, f/3.5 lens, leather case £29/10/-
 KUA8427—8mm. Admira camera, f/2.5 Meopta coated lens, speeds 8 to 64 f.p.s. £34
 KUA8414—8mm. Dekko, f/1.9 coated lens, speeds 8 to 32 f.p.s., leather case £54
 KUA8433—8mm. Eumig projector, 400-watt lamp. New condition £50
 KUA8311—Simpson 3" projection lens, f/2, £12/10/-

SUNDRIES

KUA8138—Palec exposure meter £6/10/-
 KUA8122—Sixtus exposure meter, case £8
 KUA8435—Kodaslide Model 2, film strip projector. Price £28/10/-
 KUA8213—Pullin film strip projector £25
 KUA8423—35mm. Barton enlarger, f/4.5 Wollensak lens £22/10/-
 KUA8419—Stein Bell lens, f/4.5 in Compur shutter, 13.5cm. £8/10/-

KODAK STORE, 45 Elizabeth Street, Hobart

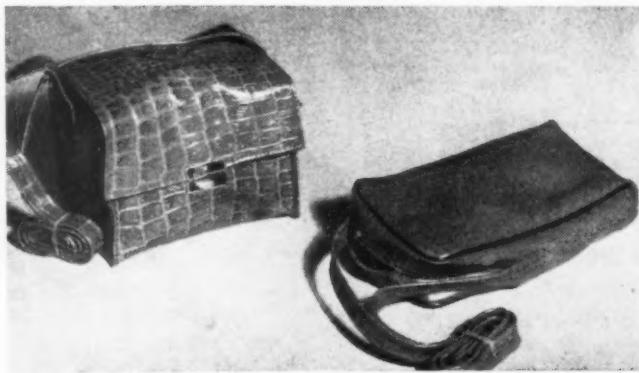
CAMERAS

UA2—Ensign Ranger, Model I, f/6.3 Ensar lens, 3-speed Trikon shutter, instr. book, box. Price £12/10/-
 UA6—Flexaret II, f/4.5 coated Meopta lens, Prontor II shutter, always-ready case £31
 UA10—Derlux-Gallus, 1½" x 1½", f/3.5 Gallix lens, 6-speed F.P. shutter, always-ready case. Price £23/15/-
 UA12—Ensign Selfix 420, f/4.5 Ensar lens, 4-speed Epsilon shutter, case £16/10/-
 UA8—Folding Auto. Brownie, speeds 1/25 and 1/50 sec., B. and T., cable release £4/10/-
 UA1000—Graflex, quarter-plate, R.B. with roll film holder, Ross anastigmat f/4.5 6-inch lens, lens hood, rear ground glass focusing screen, 2 D.D. slides, speeds 1 sec. to 1/1000 sec., case £45
 UA1001—Kodak Recomar, No. 33, 9 x 12cm., Xenar f/4.5, Compur shutter (1 sec. to 1/200 sec.), D. E. bellows, open sportsfinder, rear G.G. focusing screen, adapter ring, retaining ring, lens hood, cable release and K.2, "A", "G" and green filters £30

CINE

UA1008—M.C.M. 16mm. camera, Cynor f/1.9 coated lens £98/10/-

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PRICE: 16/3
(both types)

material—assuring years of constant and dependable use. The box camera case is of imitation crocodile pattern with a strong metal clip and a long carrying strap; will accommodate all Six-20 box cameras. The folding camera case will accept all Six-20 folding cameras, is marketed in various shades of tan, has a strong zip clasp, and a long carrying strap.

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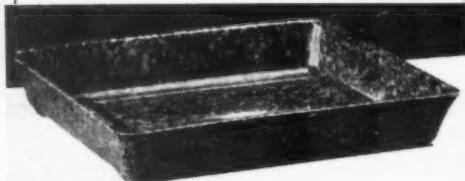
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Here is practical protection for your camera — smart appearance combined with added convenience. Each case is cleverly designed and produced in durable, light-weight plastic

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These are ever-popular and serviceable dishes for the processing of films, plates and papers. They are all-moulded in an exceptionally strong and durable plastic material, while recessed channels are set in the bottom to facilitate print handling.



*Prices: 4" x 5", 2/3; 5" x 7", 3/3;
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Kodaguides . . .

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	BRILLIANT	BRIGHT	AVERAGE	SHADED
BRIGHT SUN	1/22	50	16	50
HAZY SUN	1/16	50	11	50
LOUDY BRIGHT	1/11	50	10	50
LOUDY DARK	1/8	50	10	35
	1/12	50	10	25
	1/18	50	10	25
	1/22	50	10	25

Every camera-owner should have a set of these invaluable exposure guides—they are made in a handy pocket size each individually classified with Verichrome, Panatomic-X and Super-XX films. Each guide is laminated between two sheets of sturdy plastic material, which keep it flat and clean. To use: Observe the sky condition, determine the type of subject, read the tables for the recommended exposure. Alternative exposures are marked for fast-moving subjects.

*Price: 1/4 each
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Announcing the New ALPHA DE LUXE ENLARGER

Completely re-styled from the famous "Alpha" enlarger this new de-luxe model is now the popular "best buy" in the field of quality 2½" x 3½" enlargers.

LENS.—High quality Wray Supar 4" f/4.5 lens giving an image of excellent definition.

LAMPHOUSE.—Now features improved ventilation to accommodate safely a 150-watt lamp. Clever light-baffles minimise extraneous light leaks.

ADJUSTABLE LAMP.—Perfectly even illumination for all ratios of enlargements is assured by a simple and quick adjustment of the height of the lamp. Handy two-way switch and flex.

MAIN ARM.—Of rigid die-cast metal construction; is jig bored to ensure perfect parallelism of column bore and optical axis.

NEGATIVE CARRIER.—Of quality sheet steel holding two sheets of selected glass.

BELLOWS EXTENSION.—Is 6 inches. With enlarger head at full height, the optical range is approx. 5½ diam.

DIFFUSING SCREEN.—Accurately fitted within lamphouse; supplied as standard equipment.

ENLARGER-HEAD MOVEMENT.—Is quick, smooth and safe; complete control is assured with easy-to-use clamp lever (with large knob).

COLUMN.—Best quality chromium plated 1½ in. steel tube.

COLUMN SOCKET.—Specially constructed to ensure rigidity and avoid whip.

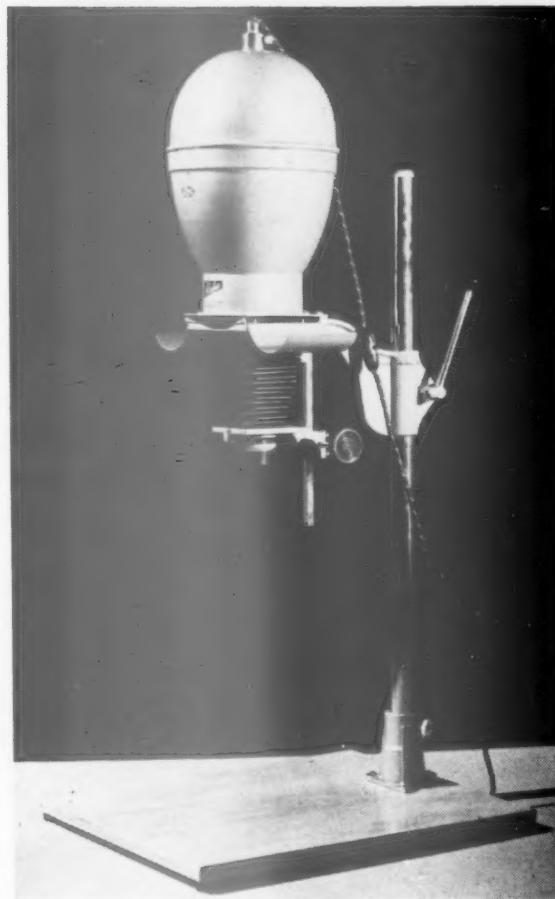
FOCUSING.—By friction drive movement on focusing bar—large knurled knob permits very fine adjustment.

BASEBOARD.—Best class ply wood, 18" x 15" x ½"; stained and polished.

PRICE, with lens: **£36/18/6** (without lamp)

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